

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2484.

SATURDAY, JUNE 5, 1875.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.
(In which are united the Anthropological Society of London, and the Ethnological Society of London.)
4, ST. MARTIN'S PLACE, Trafalgar-square, W.C.
The Institute will meet on **TUESDAY, June 8th**, at 8 o'clock P.M. presently, when the following Papers will be read:—1. 'The Long Wall of Salona,' by H. R. Hodges, Esq., F.L.S. 2. 'Lombes Latain, the Ecclesiastical of Bois d'Haine, Belgium,' by O. Carter Blake, Doct. Sci.
RICHARD F. BURTON, M.D., Council, Trieste.
J. FRED. COLLINGWOOD, Secretary.

THE LONDON ANTHROPOLOGICAL SOCIETY will meet at 1, ADAM-STREET, Adelphi, on **FRIDAY, 11th June**, at 7 30 P.M., when the following Papers will be read:—
1. 'The Peloponnesus,' by H. R. Hodges, Esq., F.L.S. 2. 'Lombes Latain, the Ecclesiastical of Bois d'Haine, Belgium,' by O. Carter Blake, Doct. Sci.

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN will meet **WEDNESDAY, June 3rd**, at 9 o'clock P.M. at the Adelphi, when the following Papers will be read:—
1. 'The Peloponnesus,' by H. R. Hodges, Esq., F.L.S. 2. 'Lombes Latain, the Ecclesiastical of Bois d'Haine, Belgium,' by O. Carter Blake, Doct. Sci.

VICTORIA (PHILOSOPHICAL) INSTITUTE.
—The RADCLIFFE OBSERVER will deliver the ANNUAL ADDRESS on **MONDAY, June 7th**, at 8 o'clock P.M., at the House of the Society of Arts.
F. FEBRIE, Hon. Sec.
*All Subscriptions are now due. Particulars as to Membership may be had upon application by letter or otherwise.

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The FIRST STUDENTS' CONCERT (Invitation) will take place at the Adelphi Rooms, 27, Harley-street, W., on **SATURDAY, June 19th**, at half-past Three.
Programme: Trio, No. 3, in E major, Mozart; Scherzo in B flat minor, Op. 31, Chopin; Suite in G minor, Op. 31, Bartol; Mazurka and Humoresque, M. G. Camille; Capriccio in B minor, Mendels; Solo in G major, Op. 31, Beethoven; Chansons Polonoises, Chopin; Lullaby and Variations in B flat, Op. 45, for Two Pianos, Schumann.

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The Professors will be selected by a Board in London, including four Gentlemen eminent in the departments of Science above indicated. Applications (which will not be made public) must be forwarded to the undersigned, not later than the 1st day of July; and from him all further necessary information may be obtained.

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* N.B.—In answer to the rapid demand for this very popular Novel, a FOURTH EDITION is just being issued.

London: SAMPSON LOW, MARSTON, LOW & SEARLE, Crown Buildings, 188, Fleet-street.

SATURDAY, JUNE 5, 1875.

LITERATURE

The Childhood of Religions, embracing a Simple Account of the Birth and Growth of Myths and Legends. By Edward Clodd. (H. S. King & Co.)

Two or three years ago Mr. Clodd wrote a little book, 'The Childhood of the World,' which obtained from the public, as he says, "unlooked-for favour," and obtained that favour partly through its own merits, partly because it, for the first time, offered to children a great deal of information that had never before been brought within their reach. We are sorry to find that this small popularity has had a bad effect on Mr. Clodd. It has induced him to hunt up material for another book, and he has had evident difficulty in finding what he wanted. The subject he has undertaken to handle is broad enough and deep enough to furnish out a library; but either his own readings in it have been too limited, or his fear of the mischief likely, from his own point of view, to result from his handling of it has been so strong, that he has failed to extract from it sufficient matter to fill even the very small book that he was anxious to produce. In order to make up his volume of 253 pages, exclusive of appendix and index, he has had to tell over again in pompous terms a great deal of what he had already said with commendable simplicity, and to force in much else which his title does not justify. One long chapter alone, filling sixty-nine pages, on "The Aryan or Indo-European Races," contains little that is relevant to the subject, and much else is introduced to no purpose, unless the purpose was to show that Mr. Clodd had been reading and trying to master the works of Prof. Max Müller and others.

What the book is meant to be or to teach we are at a loss to understand, in spite of the elaborate twaddle which Mr. Clodd seems to think suitable for his young readers. He is evidently anxious that they should "sharpen their wits on the whetstone of outlook and thought," instead of "entering into life and passing away from it, never knowing in what a world of beauty, of bounty, and of wonder they have lived."

"We will learn," he says, "something about the life our forefathers lived while together in one home, the language they spake, the thoughts that filled their breasts, and how those thoughts live on among us and other peoples in many shapes both weird and winsome."

But that beautifully phrased promise is hardly fulfilled.

"Wherever any religion exists which has struck its roots deep down into the life of a people, there must be some truth in it which has nurtured them, and which is worth the seeking. . . I am wishful to impress this upon you, because you will never read the meaning of this world aright if you are content with that half-knowledge of the beliefs of other races, both savage and civilized, which most people have, and which suffices to give only false ideas of those beliefs."

We fear it is considerably less than "half-knowledge" of heathen theologies that Mr. Clodd offers to his readers.

The half of his book that answers to its

title contains chapters on the ancient religions of the Hebrews and the Hindoos, on Zoroastrianism, Buddhism, Confucianism, and Mohammedanism. For an illustration of his way of work we will look at the twenty pages—"a greater length than I had intended"—which he allows to "the ancient and modern Hindu religions." "A lifetime," he says at starting, "would not compass the study of its sacred books, and it is a religion hard to explain." Confessing by implication that he has not compassed the subject, he wisely makes no attempt to explain it. He tells us that "Veda means 'knowledge,' 'science,' and is a word kindred to our English 'wisdom,' 'to wit,' and the many like words," and that Rig-Veda means "Veda of praise," that this sacred book contains more than 1,000 hymns, some of them 4,200 years old, and that "some 600 years before Christ every word, every verse, and every syllable was counted, and the number agrees with existing copies as nearly as one could expect." He quotes from eight of the hymns addressed to the principal gods, and mentions a few of the myths concerning these gods, assigning the first place to Agni, the god of fire.

"He it is," he says, "who lives among men, who is the messenger between earth and heaven, the sole guarding and guiding power left to shelter men and dispel the gloom when the sun has set. His wonderful birth, from two pieces of wood rubbed together, is sung in glowing language; the ten singers are ten virgins who bring him into being; the two pieces of wood are his father and mother."

He tells us that "one by one Indra, and Agni, and the rest fell from their high places to lower ones, and became symbols of the supreme soul, Brahmā or Brahm"; but he adds, "Of the subtle systems which had birth in those times nothing can be said here." He does say a little about Brahmā, Vishnu, and Siva, a little about Brahmanism, and a little about the later degradations of the old reformed creed, and, finally, he informs us that "Brahmanism is slowly giving way before the higher teaching of Christians and Mohammedans, and of a few earnest men in its midst who are striving to purify it, and to win the Hindus to the simple creed which underlies the world's great religions, and which shows itself in doing and not in dreaming." But the chapter fails altogether to give any account of the "childhood" of Brahmanism, or of the early idolatries out of which it grew, or of the later idolatries that have grown out of it.

So with the rest of the book. Mr. Clodd strings together a few disjointed notes about various faiths and forms of idolatry among the Eastern nations, but these are far less interesting than the information which is given at missionary meetings, and are of no more value as showing the origin of the old religions, or, notwithstanding Mr. Clodd's frequent declarations that he is showing this, of the spirit that prompted them.

An honest purpose, though vaguely understood by Mr. Clodd himself, or, at any rate, beyond his power intelligently to express, of course suggested the book. Mr. Clodd wants children to discern that good behaviour is better than great professions, that honest life is the best religion, and that in the grossest forms of idolatry doctrines may be found which, if worthily held and lived out, lead to better results than we find in the lives of

many who call themselves Christians. But, however commendable this teaching may be, a book professing to describe "the childhood of religions" is not the proper channel for enforcing it, and Mr. Clodd does not seem to have the courage to enforce it plainly. He is boldest towards the end of his book, where he advises children to look on Christianity as not the one true religion in the world, but as the truest of religions. But even here he generally veils his meaning in paltry rhetoric or buries it in roundabout phrases. Thus, wishing to throw doubts on the inspiration of the Bible, he says:—

"The Bible records the experience of the wisest and best of men of the past in their search after truth, but it is hard to discover proof that the claim to inspiration which is made for them, and which they would, perhaps, not claim for themselves, is one that cannot be denied."

Will any child take the trouble to pick an affirmative out of these negatives?

International Vanities. By Frederic Marshall. (Blackwood & Sons.)

This is a curious, gossiping book, which the author wrote without exactly intending it. In the course of "accidents of occupation," looking for one thing he found several others, which "have floated to the surface of other work, and have been skimmed off as they rose." Mr. Marshall thinks his "sketches" may serve "to draw attention to some half-unperceived, yet not unamusing, forms of vanity." The subjects with which the book deals are ceremonial, forms, titles, decorations, emblems, diplomatic privileges, alien laws, and glory.

But a better title might, perhaps, have been found for the book than 'International Vanities.' National and social forms and arrangements are not wholly vain things, and opponents of established and so-called "vanities" are undoubtedly the vainest of persons. When the American gentleman, some few years since, insisted on presenting himself before the Queen, at a Drawing-Room, in a frock-coat and dusty boots, in which he had walked through the streets, the vanity was not in the accustomed ceremonial, but in the breaking of it. There have been occasions when a successful breaker down of the most ancient and respectable of ceremonials has the sympathy of an admiring world, but he must show wit in the work of destruction.

The following extract from Mr. Marshall's book exemplifies not only the amusement, but the instruction that is to be drawn from his volumes. The subject is "etiquette" generally, and the meaning of the word in particular:—

"Some authors derive its appellation from the Greek *stichos*, order, rank; others from a corruption of "*est hic questio* inter N. et N.," the formula which French *procureurs* placed formerly upon their law-papers, from which the primary French meaning of the word, in the sense of *ticket*, evidently originated. As *étiquettes* were fastened outside documents or parcels to indicate their contents, so *étiquettes*, or tickets, were given to people on state occasions, to tell them where to stand and what to do. Thence grew up (according to this interpretation) the secondary use of the word as descriptive of ceremonious observances. But whether this latter etymology be correct or not, the origin of the idea expressed is distinctly traceable, in its modern application, to Philip the Good, Duke of Burgundy, the holder of jousts and tournaments, the inventor of court courtesy (the second word was generated by the first), who

sought to thereby adorn his house with more glories than kingly monarchs then presented, as a consolation, perhaps, for not possessing their title. There are, however, antiquarians who allege that the theory of royal etiquette in Europe (we need not refer to its supposed first sproutings in China, Persia, and the Caliphate of Bagdad) is older still; and that it was brought westwards by the Greek princess Theophania, who married Otho the Red in the tenth century. Be this as it may, everybody agrees that it was not till the middle of the fifteenth century that it took a serious form in the hands of Philippe le Bon. His grandchild, Mary of Burgundy, carried the new ideas to her husband, Maximilian; and from Austria they passed on again, with constant augmentations and freshly devised subtleties, to France and Spain. The latter land especially became the forcing-house of etiquette; it was there that it attained those scarcely credible developments which made the Spanish court a model of a kind which the world has never seen before or since. Men and women ceased there to be human beings with a will; they became machines of reverence; everybody had his place marked out, and was kept mercilessly in it; the number of steps and the depth of bows which each person was to make on entering the royal presence—the width of cloaks, the length of ribbons, and, perhaps more than all, the elaborate division of offices and functions—were fixed with a precision of which examples exist nowhere else except in decimals. The study of etiquette was, three centuries ago, the essential element of education of a Spanish gentleman; and it is naturally in Spain that we find the most vivid instances of its influence."

Of the meanings of many titles, it may be said that they are no longer applicable. Territorial titles ceased to be so when titles became simply personal. The "Holy Roman Empire" was a substantial Imperial fact in the time of Charlemagne and it lingered down to the beginning of the present century; but, as Voltaire said of it in his own time, it was neither holy nor Roman. It dealt largely in protocols, of which matter the author thus writes:—

"A Protocol is, in its first meaning, a document by which a fact is described with all its attendant circumstances, or by which an authentic and exact account of a conference or a deliberation is given. The reporters of the *Daily Telegraph* do not, probably, suspect that when they write soul-enthralled histories of a cricket-match at Lord's, or of a meeting of the Shareholders of the Patent Submarine Respiration Company (Limited), they are, in fact, composing protocols. The word has, of late years, acquired a second signification on the Continent; it is now often taken to indicate a convention which is not subject to the formalities of ratification. Subsidiarily, protocol means also the science of the shape of official letters: we shall understand this better when we reach that section of the subject."

As an illustration of how at least one "Decoration" was gained in recent times, we quote a story which, to use a well-known form, "needs confirmation," but which, we may well hope, will not find it:—

"During the late war, a French general had upon his staff a certain volunteer civilian, who had several times shown signs of unwillingness to expose his person. One morning the General said to him, 'Get on horseback, sir; ride beyond our lines till you see the Prussians; draw fire if you can; and then, when you have made out where their outposts exactly are, come back and report to me.' The gentleman trotted for two hundred yards, pulled up, and thought he would go no farther. Finally, after a quarter of an hour of fear, he decided to ride home again. As he reached the cottage where the General was waiting for him, the latter looked out, saw him, and exclaimed, 'What? not gone yet? Start instantly,

sir.' Thereupon the individual in question glanced with terror at the General, and, after a few seconds of hesitation, turned his horse sharp round and rode off at full gallop towards the rear. The General snatched out his revolver, fired at him, and put a ball through his throat. He was carried to an ambulance; remained there for six months, until, in the excitement of the Commune, he was quite forgotten. He then came out with a doctor's certificate, obtained with that document the influence of people who knew nothing of the facts, and, finally, on the ground that he had been 'wounded before the enemy,' obtained the cross."

The above extracts may serve to give an idea of Mr. Marshall's pleasant work on what he chooses to describe little subjects with great names.

MADAGASCAR.

Twelve Months in Madagascar. By Joseph Mullens, D.D. (Nisbet & Co.)

DR. MULLENS, the author of this volume, is a gentleman of varied and extensive knowledge, his experiences till now having been more especially Oriental; moreover, both he and his colleague, Mr. Pillans, a director of the London Missionary Society, have proved themselves acute observers, for although they spent only a year in Madagascar, they have collected as much information as most people would acquire in a prolonged residence of many years.

There has hitherto been a great lack of geographical information about the interior of Madagascar, for even the well-known Mr. Ellis during his visits to the island scarcely touched the question of its geography; and it is to M. Grandidier's map and to his observations contributed to the *Société de Géographie* at Paris that we owe most of our knowledge of the interior of the island. Now, however, Dr. Mullens and Mr. Pillans have brought home some beautiful specimens of cartography, from which a new map of the country they traversed has been prepared. This map embraces the delineation of a wide-spread volcanic region and the Lake Itasy, with surveys of the Sihánaka and Betsileo provinces, the district of Betafo, and the route from the capital to Mojuanga. In these surveys great assistance has been contributed by the veteran Mr. Cameron and the Rev. J. Sibree, a practised surveyor. We are sorry that the map was not ready in time to be published along with the book.

In the last edition of Mr. Poulett Scrope's 'Volcanoes,' published as late as 1872, we find: "Madagascar.—There is some reason to believe in the existence of active volcanic vents in this great island." It is now discovered that the central provinces of Madagascar have been the scene of volcanic phenomena on an enormous scale. The Ankát mountains, which border the south-west of the Imerina plain, and are visible from the capital, cover a space of 600 square miles. The five central peaks, which, however, exhibit no distinct craters, are covered with broken lava, and attain a height of from 8,000 to 8,950 feet above the sea. In the neighbourhood of Lake Itasy, 25 miles beyond this extinct volcanic centre, is another extraordinary volcanic region, and here crater after crater is met with. Upwards of forty craters of varying sizes were visited and mapped by the missionaries, and others are supposed to exist beyond to the north. Fifty miles further south

again are three groups of volcanoes, from one of which the lava that had issued is as black and sharp as if given forth yesterday; altogether, in one journey, the travellers saw and counted not less than 100 extinct craters, extending over an arc of 90 miles, without reckoning the Ankát range.

This volcanic belt is continued northward, and is evidently connected with the system of volcanic peaks which form the islands of Nosibé, Mayotta, and Johanna, &c. Indeed the great Comoro is now the active vent, where eruptions on an enormous scale are frequent, while it is not improbable that there is also some connexion with the more distant volcanoes at Bourbon and Mauritius. Sir Bartle Frere agrees with Dr. Mullens in considering Madagascar in remote ages to have formed a portion of that great submerged continent which some naturalists believe to have extended hence to the Malay Peninsula, of which a few peaks only now remain at Seychelles, Rodriguez, Mauritius, &c. The principal physical feature of Madagascar is its central and axial mountain mass, which commences at its northern extremity, but terminates short of the southern end of the island. These huge central islands are supported by three principal terraces, which are more distinguishable on the east than on the western coast. Towards the south they merge into the wind-swept plains where M. Grandidier found the shells and bones of the *Epyornis*. The great plateau abounds in hills of gneiss and granite, which have been broken through by volcanic forces in the localities above described; but water has also exerted a mighty agency in moulding the present form of the land, as is evident from the large deposits of red clay, in which a large portion of the island is absolutely buried. It is noteworthy that this red clay is observed in the Seychelles Islands also.

Dr. Mullens believes the Malagasy people to be a single race, and that there is no evidence whatever in support of the late Mr. Crawford's theory, that the main portion of the original inhabitants were Africans, for that the only African connexion now discernible is one on the surface. He divides the Malagasy into three tribes, viz., the Betsimasarakas, the Sakalavas, and the Hovas. He shows the total population to have been considerably overestimated by former writers, and places it at 2,500,000—less than half of Ellis's estimate. The learned Doctor says, "the Malagasy are a Malay people following Malay customs, some of them possessing Malay eyes and hair and features, and all of them speaking a Malay tongue at the present hour." On the other hand, Sir Bartle Frere was struck by the extraordinary similarity of the people to the Japanese. A good deal is due to the likeness in figure and visage, and the lank hair; but there is also much in their grave, solemn, persistent character to remind one of the Japanese.

It will be remembered that Mr. Ellis finally left Madagascar in August, 1865, after having organized the Mission at the capital; the then reigning Queen was a heathen. She was succeeded by the present Ranavalona, at whose coronation all symbols of idolatry were excluded, whilst the Bible was placed conspicuously at her right hand. In February of the following year she was baptized, and on the 8th of September, 1869, the idols of the

nation were, by her command, committed to the flames; and this was immediately followed by the destruction of all the village and private idols by their possessors throughout Imerina. The fruit of the seed sown seventy years ago by the London Missionary Society had at length ripened. Such a religious revolution has scarcely been heard of; each mail brought fresh tidings of changes; and in answer to the "special plea" drawn up by the venerable Ellis, liberal contributions poured in for the development of the Mission field throughout Madagascar. Mr. Ellis personally collecting upwards of 7,000*l.* towards this special fund. It is rather singular that Mr. Ellis's labours are barely alluded to throughout the present volume.

It was to organize this extension of missionary labour that the author and his friend visited Madagascar in 1873; but, curiously, we do not discover the date of their visit until the end of the fifth chapter, when we read that they were present at the opening of the fourth Memorial Church, on the 28th of March, 1874; previously to that date, although months are given, the year is not mentioned.

Perhaps nothing will give the public a better idea of the revolution of ideas that has occurred in Antananarivo than a comparison of the frontispiece in Dr. Mullens's book with those of almost the same view in Mr. Ellis's and Lieut. Oliver's works. The alteration in the Great Palace, owing to the verandah of stone pillars, and the stone towers or bastions added to it by Mr. Cameron, has thoroughly destroyed the more picturesque timber structure of 1862, and the total absence of the steep-roofed houses, with long cross gable ends, destroys one of the characteristic features of the city in earlier days. The European looking church at Ampamarinana, with its campanile tower and wheel-windows of stained glass, and the spire of the Royal Church near the Palace, give the whole place a thoroughly European air, whilst Swiss and English looking "villas" are springing up everywhere. Mr. Fergusson may watch here in full activity the rapid passage from timber architecture to stone.

The establishment of an episcopate in Madagascar, which was so strenuously opposed by Ellis (to whom, we have heard, the bishopric was actually offered), has, at last, been effected in the face of all the remonstrances of London and other allied missionary societies, and "planted in the very midst of our oldest churches, with the avowed purpose of 'showing' to those churches 'a more excellent way,' the way of the Church of England." This intrusion is naturally regarded as an aggression, an injustice to the London Missionaries, and a wrong to the native churches. The Church of Madagascar has, at present, little need of episcopal organization to increase its vitality.

The illustrations, which are from photographs, are good, the most interesting being that of an ancient gateway at Arivonimazo, consisting of two monoliths, apparently 15 ft. high, and a fine circular slab of stone, which may be 12 ft. in circumference, which rolls so as to close the entrance of the village, which is fortified with a deep fosse. Ellis had previously given a representation of a similar, but much smaller, gateway at Ankadibevava, in his 'Madagascar Revisited.' Whilst Ellis added to our knowledge of the Fauna, and

more especially the Flora of Madagascar, Dr. Mullens has viewed the island from a geographical and geological point of view, and this adds to the value of his interesting book.

MILLBANK.
Memorials of Millbank, and Chapters in Prison History. By Arthur Griffiths.
2 vols. (H. S. King & Co.)

CAPT. GRIFFITHS did right when he resolved to collect matter for a history of Millbank, and we do not think his general plan is spoilt by his going into prison history generally. It leads us, indeed, to a rather sad conclusion, namely, that stone walls and iron bars do not inclose the greatest offenders. With some exceptions, it is only, after all, a sort of petty larceny rascal who gets caught. The more thoroughgoing criminal knows how to keep (as we view him and his doings) on the wrong side of Newgate. A boy born among thieves, who has never been taught any morality but the old one, which recommends him to take what he can and to keep what he takes, steals a trifle, and gets his six months for it. But very recent history has demonstrated that the more majestic criminal may live at the expense of others without stain on his majesty, or suspicion, for a time at least, of his criminality. A Judge in Bankruptcy almost smiles blandly on the self-possessed gentleman who, thinking it rather "jolly" than otherwise to live beyond his means, pleads insufficiency of income, and then is free to ruin other victims. We have learnt that there is more villainy practised daily (Sundays excepted) a mile or so east of Newgate by clever rogues, who boast that they "scoop up gold" whenever they choose to stoop for it, than there is by the small felons who are daily trapped. But then the financiers do not pick pockets; they retain lawyers, as they retain butlers, on yearly wages, whose duty it is to enable their patrons to sail as near the wind as possible without being capsized.

Although, as a rule, the well-educated rogue does not often come to grief, Capt. Griffiths's volumes tell us that there are exceptions to the rule, as the following incidents will show:—

"There was the old gentleman of seventy years of age, who had been a mayor in a north-country manufacturing town, and who had forged and defrauded his nieces out of some 360,000*l.* The officers speak of him as 'a fine old fellow,' who took to his new task of tailoring like a man, and who could soon turn out a soldier's great-coat as well as any one in the prison. Another convict of this stamp was Mr. T., a Liverpool merchant in a large way of business, who was a forger on quite a colossal scale. It was proved at his trial that he had forged in all thirty bills of exchange, amounting in all to 32,811*l.*, and that he had a guilty knowledge of 115 other bills, which were valued in all at 133,000*l.* In his defence it was urged that he had taken up many bills before they were due, and would, undoubtedly, have taken up all had not the discovery of one forgery exposed his frauds and put an end suddenly to his business. Still, said his counsel, his estate could have paid from twelve to fifteen shillings in the pound, and it could hardly be maintained against him that he had any moral intention of defrauding. Judge Talford appears to have commented strongly, in summing up, upon such an idea of morality as this; and then and there sentenced Mr. T. to transportation for life. Unfortunately for the criminal himself, his sentence came a little too late: had he gone out to New South Wales

twenty years earlier, with his commercial aptitude and generally unscrupulous plan of action, he would have run well to the front in the race for wealth amidst his felon competitors. More contemptible, but not less atrocious, was the conduct of B., who had taken his diploma as surgeon, and had practised as such in many parts of the country. His offence was bigamy on a large scale: he was guilty of a series of heartless deceptions, so that it was said the scene in court when this Blue Beard was finally arraigned, and all his victims appeared against him, was painful in the extreme. He was brought to book by the friend of a young lady to whom he was trying to pay his attentions. This gentleman, being somewhat suspicious, made inquiries, and discovered enough to have B. arrested. Four different certificates of marriage were put in evidence. It seemed that, although already married in Cornwall, he moved thence and took a practice in another county, where he became acquainted with a lady residing in the neighbourhood, who had a little money of her own. He made her an offer, married her, and then found that by marriage she forfeited the annuity she previously enjoyed. After a short time he deserted her, having first obtained possession of all her clothes, furniture, trinkets, and so forth, which he sold. His next affair was on board an East Indiaman bound to Calcutta, in which he sailed as surgeon—wishing, doubtless, to keep out of the way for a while. Among the passengers was a Miss B., only fifteen years of age, who was going out to the East with her mother and sisters. He succeeded in gaining her affections, and obtained the mother's consent to the marriage on arrival at Calcutta. He made out, by means of fraudulent documents prepared on purpose, that he had inherited 5,000*l.* from his father, and offered to settle 3,000*l.* on his bride. The marriage came off in due course at Calcutta, and then the happy pair returned to England. Soon after their arrival, B. deserted his new wife in a hotel in Liverpool. Before long he began the affair which led to his detection. B. is remembered in Millbank as a man of considerable attainments. He was well educated, and spoke several languages. One of his favourite feats was to write the Lord's Prayer on a scrap of paper not larger than a sixpence, in five different languages. In his appearance there was nothing to justify his success with the female sex. If anything he was plain, thereby supporting Wilkes, who asserted that he was only five minutes behind the best looking man in a room. In complexion B. was dark, almost swarthy; in figure, stout. He could not be called even gentlemanlike in his bearing. But he had a good address; spoke well and readily; and he was extremely shrewd and clever. As a prisoner his conduct was all that could be desired. He passed on like the rest eventually to Australia, where he again married."

The book abounds in anecdotes like the above, yet it is far from being a mere book of anecdotes; and it is never dull. It treats in a readable way of the history of the Penitentiary, its buildings, management, epidemics, and the various methods by which the endeavour has been made to carry out penalties without destroying the convict's chance of beginning afresh with life. Neither leniency nor severity appears to have been particularly successful, but leniency has been the more decided failure. Of great interest are the chapters on Transportation, Convict Life in the Colonies, and on Penal Servitude. The most exciting is that on Escapes—unless, perhaps, that on Female Convicts. The ladies are found especially troublesome, as bad almost, and we are sorry to say it, as the clerical gentlemen, who, as convicts, are not at all exemplary. We may quote one out of many examples of how the women can bother the most clever of prison chaplains:—

"In the middle of the service on one occasion a woman jumped up on to her seat, crying out, 'Mr. Russell, Mr. Russell, as this may be the last time I shall be at church, I return you thanks for all favours.' The chaplain replied gravely that the House of God was no place to address him, but the attention of the male prisoners in the body of the chapel below was attracted, and it was with some difficulty that a general disturbance was prevented. At another time there was actually a row in the church. Just as the sermon began, a loud scream or huzza was heard among the females. At first it was supposed that some woman was in a fit, but the next moment half-a-dozen Prayer-Books were flung at the chaplain's head in the pulpit. With some difficulty the culprits were removed before the uproar became general; but as soon as the chaplain had finished his sermon, and said 'Let us pray,' a voice was heard audibly through the building replying 'No, we have had praying enough.' A more serious affair was only prevented with difficulty a year or two later, when the women in the galleries above plotted to join the men in the body of the church below in some desperate act."

To conclude, Capt. Griffiths's volumes are creditable to him both as an author and as a governor of a prison. His subject is one of great importance to society, and, by his judicious treatment of it, he succeeds in demonstrating its importance without ceasing for a moment to be interesting.

The Worthies of Cumberland. Vol. VI. By Henry Lonsdale, M.D. (Routledge & Sons.)

THE sixth volume of Dr. Lonsdale's now well-known series of the lives of the worthy men of his own native county sustains the reputation of the preceding volumes. The subjects are divided between Science and Art. Among the "Worthies" are no less than seven Fellows of the Royal Society:—Graham, the clockmaker; Brownrigg; Troughton; Rigg; Miller; and the two clerical philosophers, Pearson and Fallows. There are three Doctors of Medicine:—Woodville, Walker, and Dunglison; other biographical chapters refer to Abraham Fletcher, Sir Joseph Williamson, and the final one to the sculptor, Musgrave Lewthwaite Watson, whose life Dr. Lonsdale has previously given, in a more extensive and a much more expensive form.

The large number of worthies treated of in a comparatively small number of pages,—about 300 pages of largish type, some margin, and modest size,—necessarily contract the biographies to something like sketches. Nevertheless, Dr. Lonsdale, having the ability to write clearly, and the industry required to condense judiciously, succeeds in giving in a sketch as much as less skilful hands put into a volume.

Dr. Lonsdale has worked at the sketch of the clockmaker with love for the labour. For instance, and it is only one of many within the Doctor's own experience,—an instance of the difficulty of ascertaining the accuracy of any statement till it is subjected to a thorough testing,—Dr. Lonsdale, finding Graham's birthplace assigned to three different farmsteads in Kirkclinton parish, inquired, and found all three wrong! The setting right of what to some would appear so small a matter cost him "a large amount of correspondence, much parochial inquiry, a consultation of the records of Westminster Abbey (and these, by the way, were not altogether correct), an examination of the archives of the London

Clockmakers' Company at Guildhall, and some bibliographical research in the Bibliothèque Nationale of Paris, as well as in the great public libraries of Britain." Dr. Lonsdale examined the parish registers of Kirkclinton in vain. They are all in confusion till the year 1706. Graham was born in 1673, and there is no attempt at registry at all before the year 1687; a circumstance, as Dr. Lonsdale remarks, "calculated to show that episcopacy had but slender hold in Kirkclinton two centuries ago." However, the Doctor pursued his search. The 'Biographie Universelle' spoke of the clockmaker as a Quaker, a statement in which it was followed by 'The Encyclopædia Britannica,' and thereupon our biographer consulted the registers of the Society of Friends in Cumberland, and there found the following entry among the "list of births:—(Name) Graham, George; (Birth) 1673, 7, 20; (Parents) George; (Abode) Rigg." Dr. Lonsdale looks upon this entry as presumptive evidence of the accuracy of the French authority; and he pays a well-deserved compliment to the Society of Friends in the statement that "their registers for the seventeenth and eighteenth centuries show more accuracy than any other records of the kind to be met with in Britain."

Moreover, Dr. Lonsdale considers Graham the clockmaker,—the Cumbrian philosopher never called himself anything else,—as a "worthy" great enough, supposing that Cumberland could boast of no other, to procure for that county a full share of national honour. No doubt, for Graham not only rendered important services to his own country, but to mankind in general:—

"On considering the history of astronomy, the importance of Graham's improvements in horology rises more and more strongly to view. In Flamsteed's time the art of horology was too backward to admit of the clock being used as a means of determining the fundamental right ascension of the fixed stars and other heavenly bodies, and consequently he was obliged to resort to an instrument of his own contrivance for determining this important element; but Graham's inventions placed the clock in the first rank as an astronomical instrument, and there is no probability that it will be ever superseded for the purpose of determining the element of right ascension. On a late visit to the Royal Observatory at Greenwich, I had the pleasure of seeing one of Graham's clocks, made one hundred and fifty years ago, still in use, and requiring no attention for upwards of twelve months."

Graham is sometimes called "an ingenious mechanic," of whose real worth Fleet Street was hardly aware when the Cumbrian Quaker died there in 1751. Farquhar has immortalized Tompion, the watchmaker, in 'The Inconstant,' but Graham, who was under Tompion, and was his successor, was superior to him in scientific knowledge, though Tompion invented the cylinder escapement. If Fleet Street has forgotten him, Greenwich has not; for there the spirit of the Cumbrian works beneficially through his instruments. Graham's scientific merit, however, was soon recognized by the Royal Society:—

"George Graham was elected into the Royal Society on March 9, 1720, and admitted March 16, 1720. His merits early attracted the attention of that learned body, and he was elected to the Council at every alternate anniversary from the year 1722 to the year 1746. He proved himself worthy of the honours conferred upon him by contributing twenty-one papers to the 'Philo-

sophical Transactions.' To open the doors of the highest guild of science in Britain to a Fleet Street clockmaker may at first sight appear no less strange than incongruous, yet further consideration will show that the Royal Society acted in an appropriate and praiseworthy manner by admitting to their councils a master-workman to whom work was not simply a profession but a daily vocation. If the art practised by Graham was only in its initiative stage, there were minds in the Society fully alive to the significance of every tentative effort that would facilitate the correct measurement of time, or aid in the solution of the deep problems of astronomy. And whoever could fashion the more delicate instruments by which satisfactorily to promote these great objects affecting science, and not less the common interests of mankind, justly claimed the recognition of a true artist, on a par with the astronomer himself. Scientific observations can only be made through certain media, the arrangement of which rests with the mechanic; so that art and science are mutually dependent on each other. In offering the right hand of fellowship to Graham, the Society did not look upon him as a clockmaker simply, but as a man whose skill and aptitude brought to light the best means of rendering the measurement of time and the scrutiny of the heavens worthy of confidence."

The following anecdote is an illustration of the reputation achieved by Graham, as well as of his honesty; but, as Dr. Lonsdale intimates, the testimony attempts to prove too much. There is no such extreme accuracy of movement in the best of watches:—

"A gentleman who had ordered a watch told Graham, when the watch was delivered to him, that he was going off to India for about seven years, and that he wanted to know how far he might rely on the regularity of the movement. 'Sir,' replied Graham, 'it is a watch which I have made and regulated myself; take it with you wherever you please. If after seven years you come back to see me, and can tell me there has been a difference of five minutes, I will return you your money.' After a lapse of more than seven years, the gentleman returned, and, with a serious countenance, said to Graham, 'Sir, I bring you back your watch.' 'I remember our conditions,' said Graham; 'let me see the watch. Well, what do you complain of?' 'Why, I have had it seven years, and there is a difference of more than five minutes.' 'Indeed! in that case, sir, I return you your money.' 'What do you mean?' 'I mean to fulfil my engagement.' 'Are you in earnest?' 'Never otherwise.' 'I would not part with my watch for ten times the sum I paid for it.' 'And,' replied Graham, 'I would not break my word for any consideration. A promise is sacred. I promised, on certain conditions, to take back the watch. In consequence of that promise you have returned it to me, and no power on earth shall force me to violate my engagement.' Graham was true to his word, and to his last day he used the watch as his regulator. There was no sham-and-shoddy work sent out of the shops of Tompion and Graham. Prior, in his 'Essay on Learning,' says that so jealous was Tompion of his reputation as a watchmaker, that he would not allow his name to appear on any of his work which was not the best of its kind. It is related that on the occasion of a person applying to him on the subject of a watch upon which his name had fraudulently appeared, he at once broke it with a hammer, and presented another to the person, saying, 'Sir, here is a watch of my making.'"

Memoir of Margaret Countess of Richmond and Derby. By the late C. H. Cooper, F.S.A. (Cambridge, Deighton, Bell & Co.)

THIS memoir of the Lady Margaret was written more than thirty years ago, by the late Town Clerk of Cambridge, who spent many years of his life in illustrating the history of the Uni-

versity and town, but, unfortunately, left unfinished his chief works, 'The Annals of Cambridge' and 'Athenæ Cantabrigienses.' The manuscript was lent to St. John's College by the widow of the author, and has been edited by the Rev. J. E. B. Mayor, for many years a friend of the author.

The life of the Lady Margaret, though not a long one, for she was not sixty when she died, extended over a most eventful period of English history. Born before the English had yet lost all the conquests of Henry the Fifth in France, she saw in her youth her country torn by the dissensions of the rival families of Lancaster and York, but yet lived to congratulate her son, and after him her grandson, on the peaceable possession of the throne, and to do all that was possible for a lady of piety, intellect, and wealth, in furthering the revival of learning which followed in the wake of peace.

She was moderately learned herself, considering that she was born before learning became fashionable for ladies, as it did in a later generation. Fisher, afterwards Bishop of Rochester, who was her confessor, tells us that she knew enough Latin to understand the rubric of the ordinal for saying her service. It is to be hoped that she understood something of the service too. French she knew well, while many noblemen could speak no tongue but their own. In fact, until the sixteenth century, the field of diplomacy was almost entirely occupied by churchmen, in consequence of the difficulty of finding laymen capable of conversing in either Latin or French.

As religion was the Countess's ruling principle, she employed her knowledge, as she did her property, for pious ends. Two French devotional books were translated by her: one being a Supplement to the Imitation of Christ, but not by the same author as the work itself; and the other was entitled 'A Mirroure of Golde for the Sinfull Soule.' Both of these books were printed by Pynson, and the latter, which is extremely rare, was embellished with woodcuts of the Last Judgment and of the Four Evangelists, and with borders running round every page.

The mode of life lived by a pious lady in the Middle Ages is shown by the following account, written by her Confessor:—

"In prayer every day at her uprising, which commonly was not long after five of the clock, she began certain devotions, and so after them, with one of her gentlewomen, the Matins of Our Lady, which kept her to then she came into her closet, where then with her chaplain she said also Matins of the day; and after that daily heard four or five masses upon her knees, so continuing in her prayers and devotions unto the hour of dinner, which of the eating day was ten of the clock, and upon the fasting day eleven. After dinner full truly she would go her stations to three altars daily, daily her diriges and commendations she would say, and her even-songs before supper, both of the day and of Our Lady, beside many other prayers and psalters of David throughout the year; and at night, before she went to bed, she failed not to resort unto her chapel, and there a large quarter of an hour to occupy her devotions. No marvel, though all this long time her kneeling was to her painful, and so painful, that many times it caused in her back pain and disease. And yet, nevertheless, daily, when she was in health, she failed not to say the crown of Our Lady, which, after the manner of Rome, containeth sixty and three Aves, and at every Ave to make a kneeling. As for meditation, she had divers books in French,

wherewith she would occupy herself, when she was weary of prayer."

If this were her daily routine, she would seem to have had very little time to spare for mundane affairs; but Mr. Cooper tells us that she not only took great interest in the building of Christ's College and in drawing up the Statutes, but even condescended to occupy herself with matters of etiquette and dress. Two sets of ordinances are extant which were drawn up by her, one for the preparation against the delivery of a queen and for the christening of the child, and the other regulating the mourning to be worn by the various ranks of nobility and gentry at court. In publishing this Memoir of the Lady Margaret, St. John's and Christ's College have paid a worthy tribute to the memory of their foundress, the value of which is much enhanced by the appendix of documents and notes added by Mr. Major.

NOVELS OF THE WEEK.

Signa. By Ouida. 3 vols. (Chapman & Hall.)

Out of Society. By Mrs. Pulleyne. 8 vols. (Same publishers.)

Grantham Secrets. By Phœbe M. Feilden. 3 vols. (Samuel Tinsley.)

Walter's Word. By James Payn. 3 vols. (Same publishers.)

Maude Whiteford. 3 vols. (Tinsley Brothers.)

WE have no concern with the private affairs of the lady who wishes to be known as "Ouida," but we believe that when she wrote her Italian story, 'Pascarel,' she knew far less of Italy than she now knows. Yet her Tuscan 'Signa' is, whether considered as a novel or as a picture of Tuscan life, inferior to her Tuscan 'Pascarel.' We think that the ordinary reader will find 'Signa' dull; but it contains many passages of descriptive writing which will please the admirers of "Ouida's" peculiar style, as in the first volume, at p. 146. Just as the first two volumes remind us of 'Pascarel,' so the third resembles the passionate parts of 'Two Little Wooden Shoes.' A series of scenes between a peasant lover and a peasant girl turned wanton, but trying partly to deceive him as to her conduct, are handled with much power, but in a manner which, at no single moment, ever suggests real life.

Mrs. Pulleyne's is a sadly vulgar book; all about "aristocrats" and "serfs," under which latter head is ranked the hero, one Robert Burton. He is not, as one might have supposed, a chattel "running with the land," working without pay, and probably with an iron collar, or some trinket of that kind, round his neck, but a highly prosperous land-agent or steward, and his serfdom consists in the base necessity of employment. Seriously, this word is becoming as great a nuisance as "caste," or "egoism," or "the bitter end," and its ignorant misuse should suffice to condemn a book. Another malpractice which seems steadily on the increase is the use of real names and titles to cover the abortions of the brain. When some brutal baronet or peer is imagined, it is a gross impertinence to call him Lord Clanricarde or Sir Somebody Slade; and to give the names of living ladies to the kind of people whom novelists of a certain sort find pleasure in depicting is

nothing short of a cowardly insult. The practice, no doubt, arises from inability to imagine names which shall be at once possible and unobjectionable, but ignorance of the nomenclature of one's country is a strange excuse for an educated person. For the present book, the plot is flimsy, the dialogue dull, the characters unnatural. There is a purse-proud millionaire; a baronet who beats his wife; somebody else's wife, who makes love to the baronet; the "serf," who falls in love with the baronet's wife; an Anglican "priest," who blesses the young ladies, but thinks it wicked to marry them even to save them from starvation; and a young lady in love with the Anglican, who marries the millionaire. No moral lesson is inculcated, but "the Church" is frequently referred to.

'Grantham Secrets' will suit the large class of persons whose only object in taking up a novel is to while away the maximum of time. The main secret of the plot is the old one of two infants being changed in the cradle, the dead child of Mr. and Mrs. Meredith being substituted for the living heir of Sir John Grantham. This leads to sundry complications, including the attempted murder of the supposed Charles Meredith by the cousin who has been heir presumptive of the Grantham estates. There are many personages concerned, but no characters, and the right people commit the necessary matrimony.

Mr. Payn's is a fairly readable story, and bears the marks of being written by a man of education. The unselfish character of Walter Litton is well contrasted with that of the scheming and self-indulgent Reginald Selwyn, although the conduct of the latter in refusing to ransom his wealthy father-in-law from the brigands in Sicily is somewhat extravagantly imagined. However, Reginald's is just the sort of nature, spoiled by the success of its own gifts, that, in the absence of principle, may lapse into any depths of meanness. Jack Pelter, Litton's friend and brother-artist, is pathetic and humorous. The ladies are not so well drawn. Lotty is a nonentity, and Lilian but a sketch. The young sister of the bandit, whose affection saves Walter from the death to which his honourable observance of his parole has exposed him, is a more genuine heroine, though of a savage sort. The author's powers of observation are considerable, and the result is that, neither in the home life of Litton and the Selwyns, nor in their romantic adventures in Sicily, is there anything unnaturally stilted nor hopelessly commonplace. Never being unreal, he puts no obstacles in the way of our losing ourselves in his story, and this is no mean virtue in a novelist.

'Maude Whiteford' is a story of bush life in Australia. It is extremely full of incident, but has no pretensions to literary merit. The author seems to be well acquainted with his subject, which will interest many persons besides those to the manner born. For some reason or other, he is prejudiced against Scotchmen, and Governor MacLachlan in particular, but, on matters where sentiment is not concerned, one would be inclined to trust his representations.

OUR LIBRARY TABLE.

A Paragraph History of the United States, published by Messrs. Roberts, of Boston, and by Messrs. Low & Co., of London, and written by

Mr. Edward Abbott, seems an accurate and useful little handbook to the dates of American history.

MESSRS. MACMILLAN & Co. send us a volume called *What We Saw in Australia*, by Rosamond and Florence Hill. We cannot give it very high praise, as it is not well arranged and not interesting, though it is free from errors, and shows evidence of careful work, by two lady-travellers who visited all the Australian Colonies.

MESSRS. COLLINS send us *The Dramatic Works of William Shakespeare*, with Biographical Introduction by Mr. H. Glassford Bell. Unwary readers might be disposed to purchase this edition of Shakespeare as an entirely new one, since nothing to the contrary is stated on the title-page. It is, however, only a reprint of that published by Messrs. Porteous Brothers, of Glasgow, in 1865. It is a convenient and neatly printed edition of the great poet; and the biographical introduction, by the late Mr. Glassford Bell, is agreeably written.

ONE day last week the election of inmates and pensioners of the Royal Hospital for Incurables was held. Sir Charles Reed presided at the "poll," and, no doubt, the proceedings passed off to the satisfaction of everybody concerned, except the "candidates" who were not successful. Meanwhile, the Charity Voting Reform Association is exerting itself to induce the subscribers to see that the system of "trafficking in votes" has disadvantages. The Society has circulated 60,000 copies of an excellent little tract on 'Charity Electioneering'; and it has published, through Messrs. Longmans, a pamphlet called 'The Experiences of an Incurable in Search of a Pension,' which forms a commentary on the 'General Rules' drawn up by Mr. Banting in a moment of somewhat cynical candour, that he may possibly have since regretted.

To Messrs. Sampson Low & Co. we are indebted for the *English Catalogue of Books* for 1874, a work indispensable to reviewers, but an awful proof of the amount of misdirected energy that finds a vent in print.

LIST OF NEW BOOKS.

Theology.

- Atkin's (H.) *Sermons* at Brighton, 2nd edit. cr. 8vo. 5/6 cl.
 Binney's (C.) *Sermons* in King's Weigh-House Chapel, 1859-1860, 8vo. 12/6 cl.
 Essay on the Rule of Faith, &c., by an English Clergyman, 1/6
 Few Facts, &c., Teaching Ritualism, by Oxoniensis, 2nd ed. 5/6
 Hidden Life of the Soul, by Author of 'A Dominican Artist,' new edit. 12mo. 2/6 cl.
 Hoyte's (W. S.) *Book of Litanies*, royal 8vo. 7/6 cl.
 Lights by the Way, Daily Meditation, 32mo. 1/6 cl.
 Lincoln's (W.) *Lectures on Book of Revelation*, Vol. 2, 3/6 cl.
 Peppy's *Morning Notes of Fraise*, new edit. 12mo. 2/6 cl.
 Science and Revelation, a Series of Lectures, 8vo. 5/6 cl.
 Smith's (V.) *Spirit and Word of Christ*, 2nd ed. cr. 8vo. 2/6 cl.
 Stanley's (A. F.) *Early Christianity of Northumbria*, 12mo. 1/6
 Use and Abuse of the World, 3rd series, 12mo. 1/6 cl.
 Waldegrave's (S.) *Christ the True Altar*, cr. 8vo. 3/6 cl.
 Wesley (J.) in Company with High Churchmen, cheap ed. 1/6
 Winslow's (F. E.) *The Higher Rock*, 12mo. 2/6 cl.

Fine Art.

- Leitch's (R. P.) *Course of Sepia Painting*, royal 8vo. 15/6 cl.

Poetry.

- Aldine Poets, Works of Shakespeare, by Singer, Vol. 7, 2/6 cl.
 Lewis's (Rev. J. C.) *Windfall Verses*, 12mo. 5/6 cl.
 Poems, Humorous and Philosophical, by Outis, new ed. 5/6 cl.
 Scott's Poems, Vol. 5, Pocket Edition, 12mo. 1/6 cl.

History.

- Archer's (Capt. J. H. L.) *Monumental Inscriptions of the British West Indies*, 4to. 42/6 half roan.
 Baker's (J.) *King Charles and his Murderers*, cr. 8vo. 1/6 swd.
 Davies's *History of England (1216-1485)*, 12mo. 2/6 cl.
 Froissart's (Sir J.) *Chronicles*, cr. 8vo. 3/6 cl.
 Rereby (Sir J.), *Memoirs*, ed. by J. J. Cartwright, 21/6
 Saint Teresa, Life of, by Author of 'Devotions Before and After Holy Communion,' cr. 8vo. 8/6 cl.

Geography.

- Practical Guide to France, Belgium, Holland, &c., 1875, 1/6 swd.
 Satchel Guide for the Vacation Tourist in Europe, 1875, 10/6

Philology.

- Ahn's (F.) *Manual of German Conversation*, 2nd edit. 1/6 cl.
 Aeschylus's Fables as Romanized by Phædrus, with Notes by Mr. Locke, 20th edit. 12mo. 1/6 swd.
 Goethe's Minor Poems, Selected, &c. by A. M. Selis, 3/6 cl.
 Homer's *Odyssey*, Book 2, by W. W. Merry, 12mo. 1/6 cl. swd.
 Lund's (H.) *Danish, Norwegian, and English Dialogues*, 2nd edit. 18mo. 2/6 cl.
 Napoleon's Campaigns, Jena, edited by F. E. Bowen, 3/6 cl.
 Nesbitt's (M. L.) *Grammar Land*, 2nd edit. royal 16mo. 8/6 cl.
 Sidgwick's *Scenes from Euripides*, Hecuba, 12mo. 1/6 cl.
 Tarence, *Adelphi*, &c., by Dr. Giles, 18mo. 2/6 swd.; *Phormis*, &c., 2/6 swd.
 Waddell's (P. H.) *Ossian and the Clyde*, 4to. 12/6 cl.
 Whitney's (W. D.) *Life and Growth of Language*, cr. 8vo. 5/6 cl.

Science.

- Hibberd's (S.) *Amateur Greenhouse*, new edit. cr. 8vo. 6/6 cl.
 Hopton's (W.) *Conversations on Alines*, 6th edit. cr. 8vo. 3/6 cl.
 M'Dougall's (N.) *Relative Merits of Simple and Compound Engines*, 8vo. 4/6 cl.
 Nature, Vol. 11, 8vo. 10/6 cl.

General Literature.

- Art of Swimming in the Eton Style, by Sergeant Leaby, 2/6 cl.
 Bubble and Squeak, by Dholerah Twist, royal 8vo. 1/6 swd.
 Collins's (W.) *Dead Secret*, new edit. illustrated, cr. 8vo. 6/6 cl.
 Collins's (W.) *Hide and Seek*, illustrated, cr. 8vo. 6/6 cl.
 Daniel's (Mrs. M.) *Her Husband's Keeper*, 3 vols. cr. 8vo. 31/6 cl.
 Digby's (K. H.) *Temple of Memory*, new edit. 12mo. 6/6 cl.
 Doring's (W.) *Larger Hope for Future of Human Race*, 1/6 swd.
 Extract of Fun, 8vo. 1/6 swd.
 Fouqué's *Sintram and his Companions*, 12mo. 1/6 swd.
 Greene's (Hon. Mrs.) *Gilbert's shadow*, 12mo. 3/6 cl.
 Kinley's (H.) *Number Seventeen*, 3 vols. cr. 8vo. 21/6 cl.
 Mallory's (Sir T.) *La Mort d'Arthur*, new edit. 16mo. 2/6 cl.
 Norris's (A.) *Inner and Outer Life*, cr. 8vo. 6/6 cl.
 Peppy's *Quiet Moments*, new edit. 12mo. 2/6 cl.
 Rolleston's (F.) *Messazroth*, new edit. 8vo. 12/6 cl.
 Ryder's (E. A.) *Wheel of Fortune*, 3 vols. cr. 8vo. 31/6 cl.
 Saunders's (K.) *The High Mills*, 3 vols. cr. 8vo. 31/6 cl.
 Signs, a Story, by Ouida, 3 vols. cr. 8vo. 31/6 cl.
 Staggall's (R.) *Evenings*, &c., cr. 8vo. 5/6 cl.
 Williams's (M.) *Indian Wisdom*, 8vo. 21/6 cl.
 Wilson's (M.) *Ayrshire Hermit*, &c., 2/6 cl.

THE SUPPRESSION OF VICE.

23, Lincoln's Inn Fields.

BEING challenged by your Correspondent, Mr. Joseph Knight, I am reluctantly compelled once more, and I trust for the last time, to encumber your columns.

I do not admit the right of Mr. Joseph Knight to demand an explanation from me of my acts or conduct as the solicitor or secretary of the "Society for the Suppression of Vice" or otherwise; but your readers may possibly desire to see the question at issue fairly argued out, namely, Whether it is fit and proper that an English translation of such an exceptional work entitled "Rabelais" (the original being practically out of the reach of ordinary readers), bound in gilt cloth, and made attractive by profuse comic illustrations by an eminent artist, quite unexceptional in themselves, should be issued as a work for popular reading?

Mr. Purnell, Mr. Joseph Knight, and Mr. Swinburne hold the affirmative. But the fact of numerous complaints having been made proves that opinions differ; and, permit me to add that a well-known weekly literary paper, of its own motion, refused to accept advertisements of this translation from the publishers; a popular Sunday paper prohibited Mr. Joseph Knight from continuing to ventilate the subject through its columns; a leading Dublin paper, having incautiously allowed a "London Correspondent" to follow Mr. Purnell's lead, forthwith closed its columns on the subject, declining to be made a vehicle for advertising this reproduction; and the editor of a weekly pictorial paper, having also incautiously allowed Mr. Purnell's first letter to you to be reproduced, has stated that had he been aware of the nature of the communication it would have found its way into the waste-paper basket. And I also find that Messrs. W. H. Smith & Son had already declined to place the book on their stalls for sale.

I now respond to Mr. Joseph Knight's queries. He requests that I should "frankly state whether I have ever made any representation to Mr. H. G. Bohn, or to his successor, Mr. Bell, concerning the edition of Rabelais published by the first-named gentleman and subsequently transferred to the second." Mr. Knight might have seen that this has been answered, in anticipation, in my letter to you of the 15th of May, wherein I stated: "The same representations were made to the publishers of the prior and unillustrated edition, who, to their credit, at once admitted the disgusting character of the work and withdrew it from circulation." Again, Mr. Knight asks me: "At the same time to oblige him by letting your readers know whether I have at any time taken any action whatever with regard to any works of Cervantes, Count Hamilton, Marguerite of Navarre, and Boccaccio?" My answer is that neither in my individual or representative capacity, either directly or indirectly, have I interfered with the publication or publishers of these works.

Mr. Knight, as a contributor to a popular Sunday paper, took advantage of his position to

attack me personally on this and on a kindred subject, and would accept of no denials or explanations. His personalities becoming so offensive, I sent the book itself to the proprietor of the paper, who was so disgusted that he forbade Mr. Joseph Knight continuing the controversy in his paper.

With reference to Mr. Swinburne. As far as I can understand him, he objects to my forwarding complaints received from the public to the persons against whom the complaints are made. That may be his opinion; but judging from what he has written in your paper, he appears to be annoyed that the "Society for the Suppression of Vice" has not taken action, for otherwise he might have given a reality to the several supposititious cases he has invented. From what he has written we can judge what he would have wished to express had the Society given him the opportunity. He has lost that opportunity, hence his displeasure.

The Committee of the "Society for the Suppression of Vice," under whose authority and direction alone I act, is composed principally of professional men and men in business whose names are before the public. They are endowed with common prudence, common sense, and ordinary business habits. Mr. Swinburne may, therefore, remain assured that neither the authors he names nor even his own works will be interfered with by the Society.

I have now only to express my regret in finding myself the forced and unwilling instrument of playing into the hands of the publishers in advertising their book. C. H. COLLETTE.

THE Secretary and Solicitor of the Society for the Suppression of Vice has misunderstood me. He categorically denies having taken his walks abroad as "a Society." I then suggest that he went as "an individual." Thereupon he rounds on me, defines my rights, indicates the extent of my knowledge, and—gives me the lie direct. "It is not true," says he, "that I walked abroad to suppress Rabelais, nor did I act as an individual unconnected with the Society."

What should I say? What can I say? Knowing that Mr. Collette presented himself to the eminent publishers to whom I referred, and suggested the withdrawal of the book to which I referred at the risk of his displeasure and its consequences, I concluded (1) that he had walked, and (2) that he had gone, as Secretary of the Society. I do not yet know wherein I was wrong. I must, however, re-affirm that, whether he rode on horseback, drove in a carriage, or was brought in a palanquin; whether he represented himself as a Secretary, a Treasurer, a President, a Vice-President, or a Committee,—Mr. Collette in person made the offensive visit of which I complained.

From the volunteered account he has supplied of his dealings with Messrs. Chatto & Windus, I suspect he has an impression I alluded to those gentlemen. I may now tell him my allusion was to Messrs. Bell & Son, the publishers of the standard translation of Rabelais, a work that had been in undisturbed circulation for years before Mr. Collette took the walk abroad which gave me occasion to write.

Mr. Collette hints that my aim is "to attempt to throw ridicule" on him, or on the Society. I assure him it is not. Were I so disposed, I should take other means. I should send to the printer extracts from some of "the numerous letters received from all classes of persons," touching the queer ways of the capricious Providence in Lincoln's Inn Fields which Mr. Collette has "the honour to represent."

THOMAS PURNELL.

THE ROYAL ASIATIC SOCIETY.

In a few days the Report of the Royal Asiatic Society will be published, and the *Journal* will be found of varied, though, perhaps, not of particularly striking, interest. In this brief notice we shall draw attention to the chief points in the Report. From it we learn that the condition of the Royal

Asiatic Society has not undergone, during the past year, any material alteration. The number of elections have been only seven resident and nine non-resident members, whilst the losses by deaths and resignation amount to six resident and three non-resident members, leaving an increase of seven subscribing members. The new resident and non-resident members bear, in the case of several of them, distinguished names. They are as follows: Sir G. Campbell, K.C.S.I. M.P., Dr. Charnock, W. R. Cooper, F. Pincoff, C. J. Sason, Rev. A. H. Sayce, G. N. Souratt, Major Blair, Dr. Cantor, P. R. Chetti, Capt. Fuller, V. N. Narasimmiyengar, E. N. Overbury, B. Rāmasvāmi Jyengar, Prof. Reid, and Col. H. E. L. Thuillier, C.S.I. F.R.S. Here we may remark that it would be well, before the Report is finally printed and published, that two errors should be corrected in the list. "P. R. Chetti" is as absurd as it would be if Sir Dinkur Rao were to be entitled "Sir D. Rao." There are millions of Raos, just as there are millions of Chetties; but "Rao" and "Chetti" are merely caste affixes—though we feel ashamed to have to remind that learned Sanskritist, Dr. Eggeling, the Secretary of the Society, of such a trivial matter. In our own behoof we must, however, explain that we quote "P. R. Chetti, Esq." (about as sensible a concatenation of terms as "Monsieur Thiers, Esq.") from the passed Report of the Royal Asiatic Society. The other error we allude to is simply a clerical one. "Jyengar," we understand,—"Jyengar" looks new. But to pass on. Amongst the most recent deaths in the ranks of the members of the Society, we notice the names of General Briggs, F.R.S., Dr. Hermann Bicknell, Col. Seton Guthrie, Sir I. R. Martin, F.R.S., J. J. Higginbotham, and the Rev. Dr. Mason. Amongst the names of those who have retired from their connexion with the Society we notice the name, especially, of Sir J. H. D. Hay. The Society, during the past year, conferred its highest honour on the following Oriental scholars by electing them as Honorary Members:—Dr. Theodor Benfey, Prof. Rāmkṛishna Gopāl Bhandakār, of Bombay, M. Wassili Grigorieff, Dr. R. Lepsius, and M. Renan. One Honorary Associate has died, of whom there is a deservedly eulogistic obituary notice in the *Journal*, namely, Dr. Bahn Dājī, the eminent Hindu scholar. There are also special obituary notices of General Briggs, Col. Guthrie, and Dr. Mason.

Amongst the most prominent contributors to the *Journal* about to be issued are Prof. Dowson, Mr. E. T. Rogers, Mr. Rhys Davids, Dr. S. W. Bushell, and Mr. H. H. Howorth. In a former number of the *Athenæum* we drew attention to the fact that Mr. Howorth was going to publish his book about China. In the Royal Asiatic Society's *Journal* he will, it is stated, give a further instalment of his essay on the "Frontiers of China." He presents a conspectus of the various accounts of the origin of the Manchu Tartars, and their history down to their successful inroads into Manchuria and Chorea under their famous chief, Thaisu, in the first twenty-five years of the seventeenth century. It is announced that in the next *Journal* he will continue his paper, and will examine into the origin of the Juchi, the ancestors of the Manchus. Dr. Bushell prints in the *Journal* an interesting account, from personal inspection, of the ruins of the city of Shangtu, the ancient northern capital of the Juan dynasty, described by Marco Polo, who visited the city in the reign of the celebrated Kublai Khan, by whom it was founded in the year A.D. 1256.

Perhaps the most remarkable part of the forthcoming *Journal* is a Catalogue of gold coins of ancient Egypt. Those coins are said to be of incalculable value to numismatists, and their mere money value is said to be very great. They have, indeed, been asserted to be worth in the aggregate some 13,000*l.*; but of this we have no means of judging just now. The Report of the Royal Asiatic Society terms Mr. Rogers's collection of coins a "splendid" one. They pertain to the reigns of the Abbāsids and Omeyyade Khalifas,

and have been exhibited by permission of the Khedivé of Egypt, who has recently, our readers will remember, appointed Mr. Rogers as his Minister of Public Instruction. A Catalogue of many valuable coins, collected by the late Col. Seton Guthrie, will also appear in the Asiatic Society's *Journal*. Both the catalogues are fully descriptive, and are likely to prove of nearly as much general interest to the public as they will be of special interest to numismatists.

Prof. Dowson contributes to the *Journal* a paper on a Bactrian-Pali inscription. The document records the name and title of the king, Maharajasa Gunupharasa, whom both General Cunningham and Prof. Dowson, independently of each other, have identified with Gondophares. General Cunningham's and Prof. Dowson's accounts on the point agree in a great deal, yet differ in a few points; and Orientalists will watch with interest the further developments of the controversy, which will probably turn on the correct rendering of the word *samvatsara*. With reference to Mr. Dowson's "revised reading," the Report of the Society contains the following ambiguous sentence, which may be sense and grammar, but which, we confess, is too learned for us to comprehend:—"If this is really the correct rendering of the word *samvatsara*, the document would be of considerable value, showing as it would that era to have been in actual use at a much earlier period than scholars have hitherto been inclined to admit." How an "era" can "be in actual use" in any "period," "earlier" or otherwise, we must leave more learned gentlemen than ourselves to determine.

Mr. T. W. Rhys Davids "has," we are told, "successfully continued his study and interpretation of the Elu inscriptions in Ceylon." The number of the *Journal* now about to be published contains the text, with translations and notes, of two such documents, one of which is dated 1191 A.D., and the other 1200 A.D. The Report of the Society terms both inscriptions as of "some importance." Mr. T. H. Blakesley will, it is announced, contribute to a future number of the *Journal* a communication of considerable interest regarding ruins in Ceylon. The paper will be founded upon one read by the Dean of Lincoln, Mr. Blakesley's father, before the Asiatic Society on April 19th, and to which we then alluded. We may now briefly mention a fact or two concerning the communication. The famous rock of Sigiri, which rises some 500 feet above the surrounding plain, appears, it is said, to have constituted in early times the citadel of a fortified position, surrounded by earthworks and moats, the sides of which are in parts rivetted with stone. Mr. Blakesley ascribes these earthworks to King Kāsapa, the parricide, who lived in the fifth century A.D. Of earlier date still than these earthworks are, he states, the walls of cyclopean masonry still to be seen at Mapagala, a pair of rocks to be seen about half a mile south of the rock of Sigiri.

The forthcoming Report needs, at present, no further notice from us, though in parts it is a highly interesting *résumé* of the Oriental work of the past year. As usual, scholars will turn to the Report and *Journal* of the Royal Asiatic Society, both for the purpose of refreshing their memories and of gaining new information.

Literary Gossip.

THE Earl of Albemarle has in preparation a volume to be entitled 'Fifty Years of My Life,' which, it is said, will contain many new facts, social and political, about the chief persons and events of the early part of the present century, including an account, founded on his own experiences, of the battle of Waterloo. An introductory chapter will give a sketch of the past history of his lordship's family. The greater part of the work is already in the printer's hands, and the whole will be

published in the autumn by Messrs. Macmillan & Co.

THE correspondence of Mr. John Stuart Mill, which, as we stated in our last issue, will shortly be published, contains many letters more theological in tone than philosophical. It is generally rumoured that the book will contain passages, especially on religious topics, which are far more uncompromising than the boldest in the 'Autobiography,' and that they will in any case throw considerable light on various developments of the beliefs entertained at successive periods by Mr. Mill.

THE first chapters of a new novel from the pen of Mrs. Oliphant will, we believe, appear in the July number of *Macmillan's Magazine*. Mrs. Lynn Linton's new novel, 'The Atonement of Leam Dundas,' is to appear in the *Cornhill*.

THE fourth part of the Palæographical Society's Fac-similes of MSS. is about to be issued to the subscribers. It consists of twelve plates, among which are specimens from the Greek Psalter, written on papyrus in the fourth or fifth century, and now preserved in the British Museum; from the Homer of the Ambrosian Library, Milan, written and ornamented with paintings probably as early as the fifth century; from the Epistles and Sermons of St. Augustine, a manuscript of the Bibliothèque Nationale, written on papyrus and vellum in the sixth or seventh century; from Eadgar's Foundation Charter of the Abbey of Newminster, A.D. 966; and from an interesting Visigothic MS. of a Commentary on the Apocalypse, of the year 1109, in the British Museum.

MR. W. WATKISS LLOYD has been engaged for some time past on a detailed history of the arts and politics of Greece during the age of Pericles. The work, which will be in two volumes, is now almost ready, and will be shortly published by Messrs. Macmillan & Co.

THE first part of the new edition of Ormerod's 'History of Cheshire,' which is being edited by Mr. Helsby, of Lincoln's Inn, will be in the hands of the public forthwith. Numerous additions and corrections have been made, which are bracketed in the text. Some new heraldic woodcuts are given, and the portrait of Dr. Ormerod, which was contained in the old edition, forms the frontispiece. We have seen some of the printed sheets, and observe that the paper is of a very durable nature, possessing the quality of toughness, and being similar in character to that formerly in use in printing county histories. Messrs. Routledge & Sons are the publishers.

DR. NEWMAN's reply to Mr. Gladstone is about to provoke another foreign answer, although we should have imagined that the controversy was pretty well worn out. This answer will be in the form of a pamphlet by the notorious Father Gavazzi, and will be published in a few days.

THE original manuscript of Gray's 'Elegy written in a Country Churchyard' was sold last week by Messrs. Sotheby, Wilkinson & Hodge. It is entirely in the autograph of the poet, and contains alterations, erasures, and corrections, which show the anxious care bestowed upon its composition. In this manuscript the names of "Cæsar" and "Tully"

are erased, and those of "Cromwell" and "Milton" substituted. It was to the taste of Mason that Gray was indebted for this alteration, as well as for the suggestion of the title of the poem, which Gray originally simply styled "Stanzas," as this MS. is inscribed. It was purchased by Sir William Fraser for 230*l.*, nearly double what it fetched when sold by the same auctioneers in the Penn Collection, some twenty years ago. In the same sale were two letters of Napoleon I. on political matters, 34*l.*—An autograph letter, of three pages, from Queen Elizabeth to Henri IV., thanking him for the portrait he sent, and concluding with many protestations of friendship, 51*l.*—Mary Queen of Scots to M. de la Motte, in French, begging him to try to induce the King of France to send some help to her poor kingdom, 48*l.*—Lord Nelson to Lady Hamilton, dated from the "Victory, off Lisbon," saying, "I am anxious to join the fleet, for it would add to my grief if any other man were to give them the Nelson touch, which we say is warranted never to fail," 21*l.*—The manuscript of Dickens's 'Christmas Carol,' entirely in his autograph, 55*l.*

MISS CLARKE, an American artist, has for many years past been engaged on a series of sketches of all the places visited by Dante. The series is now, we learn, nearly finished. Miss Clarke has travelled about for several years, even in the least frequented parts of Italy, and her sketches are the result of much research.

THE Royal Asiatic Society have determined upon recommending to Government that the specimens of Buddhistic sculptures found west of the Indus, especially in the neighbourhood of Peshawur, and now in the Lahore Museum, should be as soon as possible sent to this country. It will be more easy to judge of their value, artistic peculiarities, and alleged Grecian characteristics, in this country than in India. At Lahore they are naturally despised as "idols" by Mohammedans, whilst Sikhs and Hindus take no interest of any kind—religious or archaeological—in them.

DR. RAINY, the Principal of the Free Church College at Edinburgh, is at present engaged on a Life of St. Augustine, which is to be published uniform with the translation of St. Augustine's works at present appearing under the editorship of Dr. Marcus Dods.

MR. G. POTTER writes:—

"The *Athenæum*, May 22, contains advertisement of book sale at Burnley, and among those specially noticed we have 'Cocker's Arithmetick, 1677.' (De Morgan says, 'The first edition was in 1677; I have seen one copy, which appeared in a sale a few years ago.') Instead of at once sending commission for purchase of this volume, I wrote for copy of title-page, when it proves to be the 'forty-third edition.' Catalogue also gives same incorrect description. Having carefully searched for a copy dated 1677 without success, I think it ought to be recorded that one named in advertisement was not of that date, as De Morgan may have been misled by a similar notice."

MESSRS. H. S. KING & Co. are about to publish a series of Introductory Handbooks, to study which may be, at the same time, useful to those who desire to have a general outline of the subjects treated therein. They will not be, in any sense, "cram" books, and are intended to be strictly what their name implies. The series will comprise Introductions

to the study of Philosophy, Music, Art, English, Classical and Foreign Literature, History, Ancient and Modern, &c.

THE Parisian Society of Authors and Dramatic Composers has published its Annual Report. The sums received by the Members amounted last year to no less than 10,516,068 francs. The largest amount was derived from the Opera, namely 1,849,312 francs of gross receipts. The *Gaité* comes next with 1,754,985 francs. The *Porte-Saint-Martin* gave 1,679,947 francs. In one month—January—the writers received nearly a million francs for their labours.

THE marble bust of the late Mr. Charles Knight, which has been presented by the Committee of the "Charles Knight Memorial Fund" to the Corporation of Windsor, and which is placed in the Town Hall there, will be unveiled on the 14th of this month.

Two works of some interest are on the eve of publication in Paris, the one a posthumous work by M. Philartète Chasles, called '*La Psychologie Sociale des Nouveaux Peuples*'; the other, by M. Mignet, '*La Rivalité de François Premier et de Charles Quint*.'

A NEW work, of practical utility, is announced in America. It is by General Gilmore, and is entitled a '*Practical Treatise on Roads, Streets, and Pavements*.' The author carefully examines the questions which have been recently raised with reference to London street pavements, and it seems likely that the experience gained by the author in the United States, in the matter of pavements of stone, of asphalt, of wood, and of various other materials, will prove of interest to those who have set their minds to the subject as it presents itself to us in London.

MR. J. H. NICOLAY, formerly one of the secretaries of the late President Lincoln, is preparing a biography of the deceased chief of the United States. It is said that the materials gathered together are fuller than any hitherto published. Mr. Nicolay was a personal friend of Abraham Lincoln, and was at his side, not only through all his political, but all his social, career. The book is reported to be full of fresh illustrations of President Lincoln's humour and terse, though sometimes rather ludicrous, illustrations.

THE work lately published by Mr. Joseph Cooper, Hon. Secretary of the Anti-Slavery Society, entitled '*The Lost Continent*,' is now being translated into French by a son of the late M. Auguste Cochin, of the French Academy, who for many years was one of the chief supporters of the French abolition movement.

WE have received the first fasciculus of the '*Jâtaka*,' a collection of legends, in Pali, relating the history of Buddha's transmigrations before he was born as Gotama. The great antiquity of this work is authenticated by its forming part of the sacred canon of the Southern Buddhists, which was finally settled at the last Council in 246 B.C. The collection has long been known as a storehouse of ancient fable, and as the most original attainable source to which almost the whole of this kind of literature, from the Panchatantra and Pilpay's fables down to the nursery stories of the present day, is traceable; and it has been considered desirable, in the interest of Buddhistic studies as well as

for more general literary purposes, that an edition and translation of the complete work should be prepared. The present publication is intended to supply this want. The text, edited by Mr. V. Fausbøll, of Copenhagen, will appear in ten fasciculi, of about fifteen sheets each, the whole to be completed by the year 1884. An English translation, by Prof. R. C. Childers, is in course of preparation.

A NEW novel by Bret Harte is nearly ready. It is a story of Californian life. Mr. Joaquin Miller has also just completed a novel treating of the barbarian civilization in the Far West. It is called '*In a Californian Eden*,' and will present some strange pictures of life in that country. He has, besides, nearly completed another volume of poems, and promises a novel treating of Italian life.

THE American book-trade was remarkably prosperous last year. The total export from the United States is valued at 584,950 dollars. \$95,688 worth of American books was exported to England; \$26,515 to Germany; \$7,515 to France; \$77,809 to Columbia; \$82,222 to Brazil; \$23,821 to the Argentine Republic; \$23,779 to Cuba; \$16,207 to Mexico; \$14,268 to Australia; \$8,758 to China; \$4,627 to the Sandwich Islands; \$32,664 to Japan; and \$138,189 to Canada. Other countries, European and Asiatic, purchased books in quantities varying from \$8,000 to \$100. The reader will see at a glance that a most remarkable sale of American books is annually going on, especially in Canada and Japan.

SCIENCE

Text-Book of Botany, Morphological and Physiological. By Julius Sachs. Translated and Annotated by Alfred W. Bennett, M.A., assisted by W. T. Thiselton Dyer, M.A. (Clarendon Press.)

THIS is a book for which English botanical students have been waiting with impatience. Even as "Schleiden" and "Mohr" formed the text-books for advanced students of the last generation, or of the generation now rapidly passing away, so Sachs's '*Lehrbuch*' is the reference volume for the workers of the present. It is not that we have not already text-books on botany, and plenty of them, and some good ones; but they are all, more or less, out of date, and very few contain anything like an authoritative statement of the latest investigations in the departments of vegetable anatomy and physiology based upon personal research and investigation.

It is impossible to convey within the limits of an article anything like a complete idea of the contents of this *magnum opus*. We must content ourselves with touching on certain portions of it, and speaking of the manner in which the translator has done his work. In selecting certain portions for comment, we shall, we think, do best to pick out certain subjects but little known to English botanists, and scarcely alluded to in our text-books.

In the first place, we have a much more complete and thorough investigation into the nature and structure of the cell-wall and of the tissues than is to be found in any English text-book,—an investigation founded, in great measure, on the researches of Naegeli and others,—researches but little appreciated

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in this country heretofore, owing to the difficulties offered by the language. Concurrently with this, we have the introduction of many new terms, at present little known to English students, but destined soon to become sounds of awe in examination rooms: such as meristem, hypoderm, phelloderm, phloem, xylem, phellogen, fundamental tissue, protenchyma, and many more. No doubt much may be said in favour of the introduction of these new terms, especially in cases where precision is required. On the other hand, students are apt to be imposed upon by this new nomenclature, and to imagine that the thing represented is new because its appellation is new. We have an instance of this at p. 79, where the author speaks of "epidermal tissue" as if it were a new phrase not in general use by physiologists. Again, it is difficult to see the necessity for the distinction between "meristem" and "cambium," and especially "pro-cambium," between "parenchyma" and "plerome," &c. By over-refinement in such matters it is easy to draw off a student's attention, and induce him to attach a greater importance to minor differences than is really necessary or desirable.

The section relating to the terminal cell is novel for most English students. This relates to the anatomical structure of the growing point in stems, roots, or what not. It is curious to find that in most so-called flowerless plants the whole growing point originates as a single cell, while in most flowering plants there is no one cell which takes the lead, but an aggregation of them. The manner in which the terminal cells divide and sub-divide is also novel and complex, but an important one, almost entirely neglected hitherto by English students. The same remark applies, to a less extent, to the mode of origin of roots or leaves beneath the surface in the substance of pre-existing tissue.

The sections on the various origin of "equivalent members" is also a valuable one for our botanists, as containing facts and references from them which are not familiar in our schools. In this chapter Dr. Sachs adopts views which are in contrast with those he expresses with reference to the tissues. In the latter case he divides and sub-divides till it is difficult to follow him. In the case of the "members" he adopts, we are glad to see, the view that "stem; leaf, root, trichome (hair), do not differ absolutely but only in degree." In the one case, he pushes synthesis to its utmost limit; in the other, he makes use of analysis till the reader becomes bewildered with detail. It may be that, as regards vegetable anatomy, the time for generalization has not yet come, still we cannot but regret, for the sake of pupils, that Dr. Sachs or his editors have not attempted something more in this direction.

Reverting to those portions of the book most interesting from their novelty, we come now to the sections on the mode of branching and the arrangement of the leaf-organs—subjects which have received much attention from German and Danish naturalists, and which, in all but their mere outlines, require the aid of mathematical knowledge to render them intelligible.

These are the portions of the volume before us which appear to us to present most novelty as regards plant-anatomy. A special feature remains to be mentioned, and one in

which we think the highest value of the book consists, viz., in the excellent summary of the organization and life-history of cryptogamic plants. A good practical summary of this kind was greatly needed, and we believe the work of Prof. Sachs will go far to supply the want. We regret, with reference to this portion of the volume, that so few instructions are given to students as to the best mode of investigating these often minute plants and their mode of growth for themselves. We regret, also, that the same tendency which we have already commented on, viz., the undue multiplication of descriptive terms, is manifest in this department. Cryptogamic botanists have, to a considerable extent, limited themselves, some to the study of one, others to the investigation of another order, and they have not striven to co-relate their observations with those of their neighbours; the consequence is, an overflow of hard words applied to things supposed to be different, but which are only trifling modifications of the same thing. We will not weary the reader by citing instances of this, as it is only too notorious. We can only regret that Dr. Sachs, in his review of the whole subject, has not freely excised these terms, or, at least, reduced them to their proper places as synonyms. It would lead us too far to discuss, even cursorily, the novel points of interest detailed in Dr. Sachs's work with relation to cryptogamic plants. We may remark, in passing, that Dr. Sachs fully adopts Schwendener and Bornet's views as to the parasitism of lichens on algæ, the lichens themselves being relegated to fungi.

We need hardly follow our author through the higher groups of plants, as his views are less novel and the whole subject is more familiar to English readers; but we may say that with reference to the much-debated question whether the conifers are naked-seeded, or whether the seeds are enclosed within an ovary, that Dr. Sachs leans to the older rather than to the newer view advocated by Strassburger.

The third division of the work, relating to physiology, is one which will be read with special interest from the fact that it embodies the results of much personal research. We are constrained to pass it over with the mere mention, which is of the less consequence, as, thanks more especially to our chemists, the author's views on this subject are better known than those relating to some other departments. Again, in those portions of the volume treating of the fertilization of flowers by means of insects, hybridization, movements of plants, and other subjects treated on by Mr. Darwin, English observers and English students are, thanks to the example set by Mr. Darwin himself, quite on a par with their German *confrères*. It is only necessary to add in this place, that Dr. Sachs freely adopts what are generally known as Darwinian views. His whole work is tinged with them, and it will do not a little towards fixing them in the minds of naturalists already as thoroughly, or even more, imbued with them, than are those of their British *confrères* themselves.

The work of the translator has been well done, and great pains have evidently been taken to secure faithful rendering and accurate reproduction. The editor's notes are to the

purpose; our only regret is that there are not more of them. We regret this the more from the very imperfect way in which the labours of English botanists are reflected in these pages. "It is true, and pity 'tis 'tis true," that in some departments of botanical science this country is woefully behind the Germans, owing to the almost total absence of any proper system of tuition and the lack of means of instruction for students, yet in other departments we can amply hold our own. The names of the Hookers, of Lindley, of Bentham, of Miers, of Asa Gray (for we may claim him as English, at least in language), scarcely occur in these pages. We are not greatly surprised at this in the original volume, for to most Germans, Dr. R. Brown and Mr. Charles Darwin are our only representative men in this department. This arises partly from the habit that our leaders have of embalming their discoveries or their ideas in monographs treating of species and genera, which naturally have little interest except for specialists, and which are, in consequence, overlooked by naturalists. Another reason may be found in the great cost of preparing and publishing books in this country, in consequence of which authors have resort to the *Transactions* of learned Societies, which have only a limited circulation, and which are to be found on the shelves of public libraries rather than on the tables of working students.

We have but to add, that the typography and general "get-up" of the book are much superior to that of the original, or even of the excellent French version of Van Tieghem.

GEOGRAPHICAL NOTES.

OUR readers may remember that Col. Long, one of the officers in the service of the Khedivé, some time ago paid a visit to King Mtesa. A map has been drawn from his account of his travels by the topographical department at Cairo, and has reached the Geographical Society. He found the Victoria Nyanza, at the mouth of what Speke called Murchison's Creek, only twelve miles wide, Speke's "numerous islands" being really the shore of the opposite side. With some difficulty, Col. Long obtained permission from Mtesa to return by water, and accordingly embarked at Urondogani on a broad navigable stream, apparently Speke's Luajerri, which, as Speke conjectured, reaches the river of Kamrasi's country, but which, before doing so, expands into a large lake, which Col. Long named Ibrahim Pasha Lake. It would seem from this as if the Luajerri is really the true debouchure of the White Nile from the Victoria Nyanza, and that Speke's White Nile, which falls over the Ripon Falls, is only a tributary coming from the east.

Lieut. Conder has made an interesting discovery on the mediæval site of Ashkelon. About a year ago, Prof. Pusey called attention, in a letter published by the Committee of the Palestine Exploration Fund, to the fact that, just as there were a Gaza and a Maiumas Gaze, or "Gaza by the Sea," so there were, in the sixth century, at least, an Ascalon and a Maiumas Ascalon, each place having then a bishop of its own. He also pointed out that Benjamin of Tudela speaks of the present Ascalon as the new town "built by Ezra the priest on the sea-shore," four parasangs from the former place of the same name. Lieut. Conder has discovered that both places exist still. The ruined Ascalon by the sea-shore has been long known and frequently described. The site just discovered, called Khirbet Ascalon, is in the hills north of Beit Jibrin, near Tell Zakeriyeh. It shows remains of an early Christian church or convent, and a great lintel of stone, with a deeply-cut cross in the centre, resembling somewhat the cross of Malta, lies on the ground. Such lintels are to be found in all that class of ruins which

Two Beothuc Skulls. He described them as presenting all the well-known characteristics of the normal brachycephalic type of the Red Indian skull.—In his second paper, Mr. Lloyd described a collection of stone implements he had found in Newfoundland, consisting of axes, chisels, gouges, spear and arrow heads, scrapers or planers, fish-hooks; also cores, flakes, whetstones, rubbing stones, sinkers, and stone vessels.—Mr. P. Harrison exhibited and gave a detailed account of five photographs, from Tahiti, of Easter Island wooden tablets.—Mr. H. Tator exhibited a series of thirty-four fine photographs of people of the South Sea Islands.

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN.—May 26.—Mr. Serjeant Cox, President, in the chair.—The discussion on Mr. Harris's paper, 'On the Psychology of Memory,' was resumed. A discussion was also taken on Mr. Serjeant Cox's paper, 'On some of the Phenomena of Sleep and Dreams,' read at the last meeting. In consequence of the length of these discussions, the reading of Mr. Serjeant Cox's paper, 'On the Duality of the Mind,' was deferred to Wednesday, June 9, which will be wholly devoted to the subject. Reports were read of psychological facts and phenomena communicated by several correspondents.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Musical Association, 4½.—Just and Tempered Intonation, Mr. A. J. Ellis.
- Entomological, 7½.—Some recent Arrangements of Continous Brakes, Mr. St. John V. Day.
- Victoria Institute, 8.—Anniversary.
- Institute of British Architects, 8.—The more intimate Union of the English-Speaking Nations, Dr. C. Incis.
- Tues.** Anthropological Institute, 8.—The Long Wall of Salona, and 'The Ruined Cities of Pharis,' &c. Capt. R. P. Burton.
- Colonial Institute, 8.—'Forty Years Ago and Now,' Mr. H. B. Strangways.
- Wed.** Literature, 4½.—Council.
- Geological, 8.—'Proterozoic stromatolites,' Prof. Owen; 'Structure of the Skull of Rhinoceros,' Mr. L. C. Miall; 'Appendix to a Note on a Modified Form of Dinocystarian Illum,' Mr. J. W. Hulke; 'Notes on the Palaeozoic Echinoid,' Mr. W. Keppel; 'Fossil Alcyonaria from the Australian Tertiary Deposits,' 'Fossil Alcyonaria from the Tertiary Deposits of New Zealand,' and 'Fossil Corals from the Tasmanian Tertiary Deposits,' Prof. P. M. Duncan.
- British Archaeological Association, 8.—Seal and Charters of the Empire Mithridates, Mr. W. de Gray Birch.
- Psychological, 8.—'The Duality of the Mind,' Mr. Serjeant Cox.
- THURS.** Royal Institution, 8.—General Monthly.
- Geological, 8.—Lampoon, Prof. Mivart (Davis Lecture).
- Mathematical, 8.—James Watt's Parallel Motion, Mr. J. J. Sylvester; 'Correspondence of Points Collinear with a Fixed Origin,' Mr. T. Cotterill.
- Antiquaries, 8½.
- Royal, 8½.
- Fri.** Botanic, 4½.—Lecture.
- London Anthropological, 7½.—'The Slaves,' Mr. E. R. Hodgkin; 'Louise Latéau, the Ecstasie of Bois d'Haine, Belgium,' Mr. C. C. Blake.
- Quætt Microscopical, 8.
- New Shakespeare, 8.—'The Originals of Shakespeare's Plays,' Mr. H. B. Wheatley.
- Sat.** Physical, 3.—'Electrical Conductivity of Graphite,' Mr. W. Whitehouse; 'Time required for the Double Decomposition of Salts,' Mr. A. W. Reinold.
- Botanic, 8½.—General.

Science Gossip

THE Second Report of the Civil Service Inquiry Commission is issued. This is devoted more especially to the scientific divisions of the service, viz., the British Museum, the South Kensington Museum and the Department of Science and Art, the Geological Survey of the United Kingdom, the Department of Mining Records, the School of Mines, the Edinburgh Museum of Science and Art, and the Public Record Office. The Commission deals with the method of selection of officers in each department, with the system of grading, on the basis recommended in their First Report; especially they state their belief that "an assessment of salaries on the basis of duties would probably lead to the removal of many of the anomalies complained of by several of the witnesses." Although the Report is a short one, dealing with the questions connected with the scientific departments of the State in broad generalizations, we cannot but feel, now that attention has been drawn to the anomalies which have long been the subjects of just complaint, that a more perfect system will be introduced, by which, while the desired economy might be effectively maintained, a more satisfactory adjustment of all the appointments demanding especial knowledge of science or art may be made. Mr. Winter Jones states in his evidence that he has never during his long experience at the

British Museum known of any instance of jobbery in the matter of appointments.

On Wednesday, May 26, the Committee of the Sub-Wealden Exploration met in Jermyn Street. It was reported by the engineer that with their 4-inch bore hole they had reached that day a depth of 1,095 feet,—the latest cones and fossils indicating that they are still in the Kimmeridge Clay. It is desired to complete the work to a depth of 2,000 feet, for which at least 2,000*l.* more must be forthcoming. About 800*l.* is promised conditionally on their reaching that depth, and they will have earned the 500*l.* promised by the Government.

MR. TIDDEMAN, of the Geological Survey, writes us, on the subject of the Victoria Cave Exploration, as follows:—"In your 'Geological Notes' you have called attention to the claims of the Victoria Cave Exploration to public support. Permit me to point out that its strongest claim and most interesting result has been omitted. This is the existence, in the lowest beds in the cave, of the remains of man, with the great cave-bear, the hyæna, elephant, rhinoceros, bison, &c. And these are covered, both at the entrance of the cave and within, by glacial beds, which afford the strongest evidence that man lived in the district before the advance of the great ice-sheet over the North of England."

THE Loan Exhibition of scientific instruments and apparatus which was to have been held this year at South Kensington has been postponed until March, 1876.

M. SCHRÖTER, who will be well known in connexion with the amorphous or red phosphorus, the peculiarities of which he discovered and investigated some years since, and who was the perpetual secretary of the Academy of Science of Vienna, has lately died.

MR. GEORGE BENTHAM was elected an "Associé Étranger" of the Académie des Sciences of Paris at the Séance of the 24th of May for the botanical section, in the place of M. de Candolle.

A LETTER from P. Secchi was presented at the last Séance of the Académie des Sciences by M. Dumas, containing observations upon the solar spots and protuberances registered in the Observatory of the Roman College since the year 1871 to the latest day. We find from this that the following variations have been observed in the month of April in each year:—In 1871, 163 spots were observed; in 1872 but 85; in 1873 but 25; and only 21 in 1874. In March of 1875 not more than 18 had been seen.

HYDROGENIZED iron continues to claim the attention of continental chemists. We have already, more than once, alluded to the investigations of MM. Troost and Hautefeuille, of the École Normale, who have been long engaged in studying the combinations of hydrogen with the metals. They have now determined that ordinary pig iron holds twelve volumes of hydrogen gas, and that manganese pig occludes to the extent of twenty-seven volumes. M. Cailliet, continuing his investigations, proves that, under some peculiar conditions, iron can be made to absorb for each volume of metal 248 volumes of gas, and, for weight, thirteen parts of iron absorb one part of hydrogen gas. When a lighted match is applied to this iron, saturated with hydrogen, the gas burns off rapidly, with its peculiar flame.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE EIGHTY-FOURTH EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission 1*l.*; Catalogue 6*d.* ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FIRST ANNUAL EXHIBITION is now OPEN, Ten till Dark. Admission, 1*l.*; Catalogue, 6*d.*—Gallery, 52, Pall Mall. H. F. PHILLIPS, Secretary.

NOW OPEN.—THE TENTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 108, New Bond Street.—Admission, 1*l.* CH. W. DESCHAMPS.

NEW BRITISH INSTITUTION, 209, Old Bond Street.—THE TWELFTH (SUMMER) EXHIBITION OF PICTURES, BY BRITISH AND FOREIGN (chiefly Belgian) ARTISTS, is now OPEN.—Admission, 1*l.*, including Catalogue.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vierge,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—1*l.*

THE ROYAL ACADEMY.
(Fourth and concluding Notice.)

PROBABLY the most original picture here is, putting other qualities aside, Mr. Herkomer's *The Last Muster-Sunday at the Royal Hospital, Chelsea* (No. 898), a large work, reproducing for the most part a sketch which was lately at a water-colour exhibition. It shows a considerable number of old pensioners seated on their parallel benches "at church," in the chapel which Wren built. An old soldier, placed at the end of one of the benches, has just answered the last call, and ceased to live rather than died, so softly and silently that his neighbour knew it not for a time; but he now turns, and anxiously shakes the lifeless wrist, inquiringly rather than with surprise or pain. It is clear, however, that this man who walked to the bench will have to be carried away. The mortal remains clad in the regimental of the penultimate asylum, sit self-balanced and effortless. The features of the time-worn face have a still dignity and beauty about them which is very touching and fine; the white hair of the old soldier is neatly kept, and he has been trimly shaved; his hat, with the handkerchief in it, was placed at his feet in due order,—acts which marked, while they concluded, a long life of discipline. This group of two soldiers is very pathetic, and finely thought out. Next to the survivor is a tall, long-backed comrade, still staunch and upright, with big, silver-rimmed spectacles on his aquiline nose, sedately and a little laboriously reading the Prayer Book, which he handles with as much stiffness as if it were a musket. His attention has not yet been diverted from the leaf, which he is now sedately turning. Close by is an old man on a bench behind the soldier who has passed away; he has placed his book on his knee and taken off his spectacles, while he listens to the service. In front of the principal group is a big-headed, argumentative-looking trooper, whose long upper lip bespeaks an obstinate disposition, while his bright eyes show his intelligence. He sits with his hands on the head of a stick, and listens, not without approval, to what is recited before him. Next to him is one who, though white-haired and very old, is still a dandy, with full and cultivated moustaches. These are a few of the numerous figures in this admirably designed picture, a work which is not less remarkable for its fine effect, richness of colour,—the latter being a distinguishing feature,—and breadth of tone, than for its pathetic characterization.

Another military subject is treated by M. Philippoteau in his *La Charge des Cuirassiers Français, à Waterloo* (613), and, although hardly to be called a picture in the highest sense of that term, is a work of a quite different kind from Mr. Herkomer's. The design is full of passion and action such, in fact, as Frenchmen rarely fail to impart to representations of these subjects, and comprises, with excellent and complete technical success, as far as draughtsmanship and composition go, a singularly vigorous congeries of military incidents, depicted with enviable neatness and rare skill in grouping.—Miss Thompson has, so to say, taken the other side of the battles of that famous June, and risked her popularity—a popularity not undeserved, but somewhat exaggerated—by depicting, or rather, we should say, designing and sketching, for there is but little which is really pictorial in the example before us, with rare *déan* and tact, the reception of a charge of French cavalry by British infantry, after the latter have formed a square. This work is called *The 28th Regiment at Quatre Bras*, and it is numbered 853. The artist has practically, and with much wisdom, left out the assailing force, so that our attention is concentrated on the angle of the square of red-coated men, who kneel or stoop in aiming or shooting, or stand with arms in their hands, amid

puffs of smoke and flashes of fire. Some of them are shouting, some deadly still; one or two, being drunk with battle-fury, laugh outright. We pay Miss Thompson no ill compliment in saying that her picture displays to perfection the sort of "design" we find in illustrated newspapers, that it is the work of "Our Special Artist" in *excellis*, and is, so far as it goes, really a remarkable production. On the other hand, it cannot be called a picture in the higher sense of that term, except so far as regards the excellent qualities we have mentioned, and the great variety, vivacity, and vigorous rendering of the expressions. As a piece of painting it is next to nothing, as the "colour," so raw and dirty as it is, of the men's red coats, the disagreeable crudity but too apparent in the painting of their trousers, the slurring of all parts but the faces, and the unpleasant rawness and opacity of the carnations, suffice to prove. Of course, there is no chiaroscuro; the drawing is as rough as it well can be. If this picture has been done in a hurry, painted to meet a sudden demand, as we suppose it must have been, and if the lady is content to rank as the ablest "special artist" in the three kingdoms, we are bound to congratulate her on a wonderful degree of succeeding. No one probably knows better than Miss Thompson herself that she has yet a great deal to learn before she really possesses a thorough claim to that exalted position which her admirers have claimed for her. On the other hand, if she can add to her remarkable tact and other natural gifts a corresponding amount of technical skill of the higher sort, she will deserve a success as genuine as it may be splendid. At present, her reputation is all "i' the air."

We encounter an original and fine work in Mr. Wallis's *Fugitives from Constantinople* (386), a man with an eager Greek face, wearing black and dark red robes, and seated. He leans his arm pit on the head of a stick, and watches a Venetian festival; a boy, his son, reclines on the man's knee. Behind this group are the coloured marbles of the wall of St. Mark's, on the bench of which the pair are placed. This is a brilliant, rich, strongly-painted, and solid picture, the work of an accomplished painter, who does not care to reproduce the technical ideas of others, nor to repeat himself too often; accordingly, this is one of the paintings of the year. By the same artist is *On the Ponte della Paglia—Going to the Council* (405), two red-robed senators of Venice chatting as they cross a bridge over the canal, which is likewise spanned by the Bridge of Sighs; there on high, connecting the tall opposed stone walls, is the famous bridge, and it is painted with fine feeling for light, as, indeed, the vista itself appears to be. The figures are capital as to colour, and both relieve on the light-toned walls behind them with unusual force. One senator whispers behind his hand to the other, and smiles craftily and gaily as he does so. The famous sculpture of Noah is at an angle of the building which the men are about to pass. Mr. Wallis has already painted Venetian senators in their red robes, their figures relieving on white or light grounds; 'A Despatch from Trebizond' was the most successful of the series.

We have several masterpieces of portraiture from Mr. Watts; one of the finest of these is the admirably-modelled head of *Sir E. Sabine* (188). The features are absolutely biographical, so subtle are their character and expression, while the modelling of the flesh particularly strikes one in an Exhibition, where empiricism predominates and crude and hard execution is the rule. While Mr. Watts's workmanship looks far freer and less constrained than any of the smoother and, apparently, more laboured studies of flesh which hang near it, the carnations of this portrait are, probably, the result of a greater amount of thought and learning than have been employed on any other portrait here. The general colour of this portrait is admirable; beautiful local colour is seen in the red coat. The portrait of *F. W. Walker, M.A.* (193), in a grey coat, showing a studious face, is nearly equal in technical qualities to No. 188, while the subject is a more difficult one. *Blanche* (266) is the portrait of a young girl in a grey-purple dress,

holding a violin as she turns to look at us with a charmingly ingenuous and yet sedate expression. Here the seriousness and the nobleness of single-hearted childhood are given with a charm so powerful, and yet so seemingly simple, that we might take it for nature's handiwork, and be scarcely conscious of its existence. Of Mr. Watts's portraits of this year, 'Blanche' is the best. Of the "religious" piece, styled *Dedicated to all the Churches* (584), we have already spoken. It has many noble qualities, but these are not likely to "please the public," because, in this country, it is difficult to get people to look at purely artistic studies.

We have already briefly recorded our admiration of Mr. Millais's *Miss Evelyn Tennant* (222), a superb portrait, somewhat rougher and less subtle than those by Mr. Watts, and showing a young lady in a red gown, wearing a hat and gloves. She is in full-face, life-size; and the picture is a very fine example of bold and masculine colour, not unworthy of the school of Velasquez himself. It is far better than Mr. Millais's portraits of children in white, the daughters of Mr. Lees (289, 293).—Mr. Pettie has in a courageous—one does not like to say an audacious—spirit invited comparison between one of his own achievements and the solid and grave art of the Dutch school of portraiture in the seventeenth century. Mr. Watts venerates the portraits of Raphael and Titian, Mr. Millais looks at Velasquez with intelligent admiration, and leaves it to the connoisseur to judge of his success in analyzing the art and employing the principles of the great Spaniard; but Mr. Pettie has, without a moment's distrust of himself or his public, painted a *Portrait in the Costume of the Seventeenth Century* (565). There is always something in old portraiture, due to the sitter or the painter, which is not here, but what is here is a coarse imitation of that something, the ineffable gravity, grace, and power of masters of all periods. The colour here is crude, the execution pretentious and thin, and, while appearing to aim at masterly *bravura*, it really displays a good deal of what one cannot help calling bluster. If he turn to the very roughest of the great Dutch masters, say to Frank Hals, the visitor will find that the greatest ragamuffin the artist painted was made to look *genuine*. Hals and his congeners succeeded, even when they carried to the greatest length their peculiar mode of *bravura*, in making their subjects look real, or "like themselves," as people say; and they were successful in this because their phase of art was spontaneous, *i.e.*, a natural expression of their own ideas. Now, can any one say that what Mr. Pettie calls a 'Portrait in the Costume of the Seventeenth Century' has the look of spontaneity? Will not everybody allow that the face is out of keeping with the costume, and the costume out of keeping with the face? On the other hand, we are bound to say that the execution of the picture and the face are thoroughly in keeping. The one suits the other admirably; but as to "the seventeenth century," only the superficial character of the costume of the figure represents the art or the dress of those days. In short, the facial character, rendered with so much cleverness by Mr. Pettie, differs from what his Dutch models supplied as much as his art differs from that of the Dutch masters. The nature and extent of these differences may furnish matter for the amusement of the student. Mr. Pettie's *Scene in Hal o' the Wynd's Smithy* (223), and *Jacobites* (1217), are shallow, melodramatic designs,—the latter has a satirical intention not ill-expressed,—showily sketched, and belong to the kind of art which, however appropriate in "illustrated" periodicals, is not quite worthy of a Royal Academician. We need not trouble the reader with them. Surely our artist's natural gifts, and the unusual tact which even his slightest productions exhibit, ought to be employed on worthier works than these.

Mr. Elmore has two pictures. *Mary, Queen of Scots*, and *C. Norton* (211)—in which she sits before a fire; he holds an embroidery frame com-

prising other figures—testifies to the long practice of the painter, who could put the elements of his design so cleverly and agreeably together. We feel that where so much that is dramatic is implied, somewhat more intensity and fervour of design than the figures display are desirable. The chief drawback, we can hardly say shortcoming, of this work is the unpaintable nature of the subject.

Sir J. Gilbert sends an example of his spectacular art in *Teckesbury Abbey—Queen Margaret carried Prisoner to Edward after the Battle of Tewkesbury* (227). It is good of its kind, but offers nothing new to the critic.—Mr. E. Nicol is a born painter, and he has succeeded this year in ridding himself of his former coarseness of sentiment, and has chosen a subject which is neither painful nor vulgar. His *New Vintage* (245) has been inspired by John Phillip, and worthily reproduces some of the best qualities of the art of that painter. It shows Spaniards at a wine-shop discussing wine. The colour is in a high and strong key; the workmanship, if not refined, is excellent in its way, which is by no means a severe one. *Always Tell the Truth* (561), an old woman instructing her ugly and, apparently, graceless grandson, gives us the art of Mr. Nicol himself in not unfortunate combination with that of Mr. T. Faed; but the colour and effect are forced beyond what is natural, or indeed desirable in art. The carnations, too, are dirty. Still there is much character in the pictures. *The Sabbath Day* (1159), an old Scotch-woman going down hill to church in the rain, is one of Mr. Nicol's very best works; would that he always painted so richly and strongly, and designed with so much humour of the true sort! The costume of the figure is capitally treated; the splendid shawl is one of the best examples of *technique* in these galleries, nor is the face unworthy of a good artist. The broad, bright, harmonious, and rich workmanship of this picture needs no praise of ours. Thus the whole is, according to its own standard, a success.

Let us now turn to a pretty picture of childhood, being Mr. Clark's *Private and Confidential* (375), two little girls in school, seated on a bench, with slates in their hands, while one communicates to the other a prodigious secret. The charm of the work lies in the expressions, which are deliciously vivacious and natural. The colour of this picture has been studied with unusual good fortune, although, locally, it is rather dirty in execution and somewhat opaque.—In Mr. Hopkins's pictures of dogs and huntsmen, of which No. 379 is the better, the colour is agreeable, modest, and harmonious; and the artist shows skill in designing and painting dogs and horses—skill which he employs with a light hand and a neat touch.—We have already described at length the principal pictures contributed by Mr. Ward and Mrs. Ward; by the former, *The Orphan of the Temple* (219), *Lady Teazle*, as *Spinster*, playing her *Father to Sleep* (283), in which there is good reading of character in the female figure; *Caught on both Sides* (681), and *Enid's First Parasol* (1184), a characteristic, but not elaborate, portrait of a very young lady. Mrs. Ward sends *The Poet's First Love* (380).—Mr. L. Ward contributes a portrait of *Miss Eva M. Ward* (658), a cleverly and delicately wrought study.—M. Perugini's *A Portrait* (418), a lady in a white cap, is neatly, or rather smoothly, painted, and shows more tact and taste than artistic loyalty. The features are not fairly modelled.—In Mr. Sadler's *"Steady, Brother, Steady!"* (456), monks fishing, there is a great deal of paint, but the expression of one of the faces is capital.—Mr. F. E. Cox's *In the Pleasant Orchard Closes* (466) is, technically speaking, coarsely "clever," and resembles Mason's art in a crude sort of way.—Mr. Weekes's single naked figure of *Andromeda* (473) is a creditable attempt to deal with a whole-length figure of a nude model; but, even considered as a study of flesh, it is inferior in draughtsmanship and crude in colour, and unfinished in modelling.

We come to an important and ambitious work in Mr. Armitage's *Julian the Apostate Presiding*

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at a Conference of Sectarians (518). The scholarship displayed is unusual, but not fully exercised; the composition is careful, and much study has been given to the colour. Mr. Armitage, by the way, is not naturally strong in chromatics. He is, in this instance, successful in rendering daylight, and the whole picture is the production of an accomplished artist. It is no disparagement, however, to say that this is by no means an "agreeable" picture, for, no doubt, Mr. Armitage did not aim at producing anything of the sort. Respect is due to the efforts of a scholar, even when his work is somewhat deficient in qualities which are pictorial *per se*. Learned rather than vivacious, this is a student's work; and if its art is a little too apparent, let us not forget how few works of art there are here at all, and how vulgar is the artifice of most of those which pretend to art, how immeasurably dull are a great number of the unmentioned ones.

"Hush!" (1233) is by M. Tissot, and represents a drawing-room, with a London "evening party," including two superbly clad, but obviously uncomfortable, Orientals, all gathered to hear a rather demonstrative lady violinist perform on her instrument. We do not recognize the effect of light represented here, and we are a good deal puzzled by M. Tissot's habit of making his ladies elevate their eyebrows in a half-witted fashion. There is much character, of a rather "cheap" sort, in this extremely lively picture; and the draperies are wrought with considerable taste and skill. We should like to see women more blooming, men more substantial, than these. The picture has a certain charm, as the pictures of all clever painters have, and numerous agreeable points; nevertheless, one cannot heartily like it, although it is better than M. Tissot's works lately have been. This artist's art is rather "smart" and sparkling than refined, "clever" rather than accomplished, and, at its best, pretty rather than finished, in the sense which connects the last term with culture in any form.

Mrs. Alma Tadema's pictures are always remarkable for their richness of colour, brilliancy, and depth of tone, and for a rare perception of the value of chiaroscuro. Few ladies seem to recognize the existence of the last-named element of design, therefore the painter of *A Bird's Cage* (1174) is the more distinguished. We do not remember any lady, and very few men, who paint with more of what is called brush power than Mrs. Tadema possesses.—Mr. Fildes's *Betty* (1221), a vigorous, dashing, somewhat painty, but extremely forcible and by no means ill-drawn figure of a milkmaid, singing as she goes, disappoints us in some respects. It seems to prove the disadvantages under which a painter labours who has been practised to some extent in the use of white in distemper, such as draughtsmen on wood adopt; thus the head is capably drawn, and the expression is full of spirit, but the carnations lack brilliancy, richness, and clearness, are, in fact, so "deadly lively" that they contrast strangely with the vitality of the expression and the design. Few life-size heads are drawn so well.

Miss Starr, who painted that piece of popular sentiment which she styles *Hardly Earned* (527), might as well have drawn the face of her "lovely" heroine with the care which would become a lady who has received the gold medal of the Royal Academy. Artistically speaking, the honour and glory of her sex must be sustained by Miss Starr. Is draughtsmanship so feeble that it cannot contrive to represent with tolerable success the head of a sleeping girl to be accepted as the culmination of "female" art? We remember a Miss Babb, who painted a saint with a head like a cabbage, and was regarded as a prophet in art among the ladies—she drew tolerably well—and we have not forgotten a Miss Swift, who emulated the divers of "The Duciad" by plunging into a pool of raw-umber. Miss Starr surpasses them both. Why, then, does she not draw and paint like an artist, and less like an amateur? The muddy boots of the music-teacher are not badly done, and there is true feeling in the treatment of the copper kettle on the hob; but what can a laureated student of the

Royal Academy, a lady student, too, mean by drawing a head like that before us?—In *A Portrait* (559), Mr. Orchardson shows many of the qualities which formerly attracted those whose knowledge enables them, so to say, to

Separate the sheep from the goats:

but, beyond considerable and valuable tact in giving the more obvious elements of the subject, some richness, if not refinement, of colour, and other matters which result in effective and "taking" art, there is nothing in this work but what is crude and half-cultivated.—*Waiting for the Herring Boats* (850), by M. Israels, must be ranked with figure pictures. It shows groups of women and children on the sea-shore, and, although it possesses many excellent characteristics, it is the most mannered and least valuable illustration of a good painter's art that we know.—Let us likewise reckon Mr. C. Hunter's *"Give Way!"* (837), fishermen starting a boat, and M. Docharty's *Gaffing a Salmon* (860) as figure pictures. They are among the most fallacious of a meretricious class, which is unusually well represented this year. *The Dochart* (896), by the latter, is, excepting *Twilight* (586), the contribution of Mr. P. Graham, the least solid work of its kind in these galleries.

There are about two hundred drawings in water-colours here, but not many of them are of much value, for somehow the Academicians, although the room they offer is excellently lighted, have failed as yet to secure many first-rate contributions. Among those to which we were attracted are the following, which we take in the order of the Catalogue. Mr. Sherrin's *Magnum Bonum Plums* (635) are rich in colour, but thin and hard in handling, and not quite solid.—Mr. Redgrave's *The Mill Pool* (667) is finely and crisply touched, and, if not very substantial in painting, and a little blackish in the shadows, rather rich in painting. Mr. Redgrave always shows love for nature in his landscapes, and that makes them pleasant.—Mr. Aston's *Coast of Capri* (672), a capital picture of a level sea, has good, bright, and delicate painting.—Mr. Wormleighton's *Houghton Bridge* (676) would be an excellent example if the bridge were more completely "worked out."—Mr. Cauty's landscape, numbered 689, comprises some well-painted tree trunks, and is very broad and artistic. Mr. Hine's *Widow Ray, Beds* (?) (698), a meadow by a canal, with a lock and a marsh in the foreground, displays the painter's ever-delightful sense of broad, tender, silvery greys. His *Midhurst, Sussex* (775), old houses, is enjoyable on similar grounds. It is a good piece of bright sunlight.—*In the Canterbury Meadows* (714) is by Mr. C. Earl, and a capital study of old willows by a brook, the boughs and stems being deftly drawn, and solidly, yet freely, painted.—Mr. Curnock's *The Llugwy at Capel Curig* (756) is most tasteful and pretty, and extremely welcome for its delicacy. It is a little commonplace, that is, the style and the effect lack vigour and novelty.—Mr. Waite's *Lovers* (788), a landscape with chalk downs, recalls Mr. Hine, as if his was the only way for painting such subjects; it is otherwise acceptable.—*A Cornfield, near Aylsham* (796), by Mr. W. F. Stocks, is cleverly treated; it is, too, rich and bold, and by no means deficient in solidity.—Mr. Lonsdale's *Medieval Towers at San Geminiano* (799), with its pearly tints, is delightful.—We think Mr. Dalziel's *Farningham* (820), a large drawing, would be better without the figures; the colour is delicate and fine, and although the execution lacks the advantage of learned modelling, still some portions, e.g., the white house on our right, are first-rate in a refined way.

We have now to make a few notes on the architectural drawings, and we may name those which struck us. Messrs. Paull and Bickerdike send a capital specimen of modern ecclesiastical Gothic in *Christ Church, Westminster Bridge Road* (925); it is a fine composition, and parts of it have high merits and a well studied character, especially the porch and its façade.—Mr. Penrose's *Perspective View, &c., of the Choir, St. Paul's*, (939) appears to us extremely commonplace, yet not unhappy as a combination

of very old elements of decoration. As a whole, it is prosaic to the last degree.—Sir G. Scott's *Perspective Section through the Dome of the Parliament House, Berlin*, (926) is commonplace too, but in a different way from Mr. Penrose's design, for it lacks grace, and is not only dull, but also uncouth; and furnishes one more proof that excess of decoration does not produce an ornamental, still less a beautiful result. The work is a mass of decorations heaped upon trivial and ill-combined architecture. There is a series of designs by this architect for the same building, comprising some features which are agreeable and combinations which are not inelegant, but on the whole, the prevailing characteristic of them is triviality without grace.—Mr. B. Champneys's *New Church Building at Matfield, Kent*, (928) looks as if it had been taken out of one of the innumerable pattern-books that architects possess, and while much less pretentious than the big Senate-House, it is hardly less trivial. Sir G. Scott has often been called the safest architect living, and he seems to be so, for he never, to our knowledge, produced anything without a pattern, or made a combination without a precedent. These qualities have made him a successful teacher and professor, but not a good model, as the design for the Foreign Office proved. Mr. Champneys's modest country church is a poor little thing seen alongside the big-wigery of Sir G. Scott, but a common spirit is at work in both.

Decoration of St. Paul's (952), by Mr. W. Burges,—the dome, from the Whispering Gallery,—supplies a superb example of decorative, architectonic treatment. It contains much that is seldom found in such studies, and comprises the severe and logical style of Byzantine decoration as a whole, with rich and graceful forms of the Renaissance. The interior of the dome is accented with panels and gold grounds, and filled with figures of saints and angels. The wall below the windows, or band encircling the base of the dome, is filled with figures of cherubim, singing and playing on musical instruments, and under the palms of Paradise. The foliage forms a complete circle of green, which in execution would have fine effect, being so completely harmonized with the surrounding elements. The Whispering Gallery, with a band of deep rich red on the wall, completes the drum of the dome, of which the decorative effect, as represented in the admirable drawings Mr. Haig produced for Mr. Burges, would be solemn and gorgeous in the extreme. *Decoration of St. Paul's* (995), the chancel, and the same (1005), exemplify in a much more fortunate manner, and with certain improvements, the decorative works proposed by Mr. Burges in his large but ill-understood model of last year's Academy. We are convinced that in these works is to be found by far the finest, richest, and most original system of decoration for St. Paul's which has yet been brought to notice; and we hope that candid and impartial judges may be induced by what we have stated to give due attention to the designs of this architect, whose work has been so irrationally abused that, if only on this account, he deserves a hearing.—One wonders why, in his *Section of Parliament House, Berlin* (946), Sir G. Scott has had recourse to such an ignominious device as that of adding a false roof to a false dome. That there is a famous example in St. Paul's was, probably, the sole "reason why."—Mr. Street's *View of Cuddesdon College* (953) is a fine and honest as well as graceful instance of work of the kind, in unsophisticated domestic Gothic. It may be a little deficient in repose, but the more important elements do not lack dignity and grave beauty.—*Eaton Hall* (945) is a characteristic example of Mr. Waterhouse's lean and genteel mode of architecture. It has many points about it that are not ungraceful.—In No. 954 we have another example of Sir G. Scott's proposed mode of dealing with the Parliament House, Berlin. It seems possessed by the demon of unrest, and exhibits no sense of the value of simple bulk, or the dignity of unornamented spaces. Would that Sir G. Scott

could take hints from the finer parts of St. Paul's. Instead, we have here arcades on arcades, domes of ugly contours, and queer, ungraceful pyramids and spires. Even the cylinders of the minor domes have no repose about them, and the big domes are decorated with pyramids, cusps, and tracery without stint. The agony of unrest being piled too high, one turns at last, with resignation approaching cheerfulness, to Mr. Street's Church of St. Paul, in the Via Nazionale, Rome (1863), a fine, elegant, and simple example of Italian Gothic, and improved by regular courses of red and white.—Mr. Gibson's Schools at Todmorden (1857) is a capital specimen of appropriate designing.—We think Messrs. Stevenson and Robson's No. 8, Palace Gate, Kensington (1883), a mistake, if it is not a freak by clever men. But freaks, even at the cost of "clients," are undesirable; and at the best this is but a tolerable illustration of much that is uncouth and childishly "faddy." When we remove from the bulk its adventitious decorations,—the design is in that queer fashion called after Queen Anne,—and reduce it to pure architecture, it is too plainly as commonplace as the stucco houses of Pimlico. Nor are the decorative elements fine. The idea of making the dormers dominant, although by no means a novelty, is barbarous, not to say vulgar. These features were, we should hope, not introduced to captivate eyes craving for novelty before all things. Mr. Robson is a man of skill and tact, and we presume Mr. Stevenson would not condescend to plead to a barbarian Cæsar. Still, this work, although freakish, is superior to Mr. Crossland's Holloway Sanatorium (1886); better than the inexpressibly dreary Hanover Square Club (1887), by Mr. Tyler, or Mr. Adams's feebly "faddy" Residence for J. M'Culloch, Esq., Camberwell (1892).

We do not remember any collection of sculptures in the Royal Academy of so little interest as this one. Mr. Woolner sends nothing, and we miss his masculine poetic designs for statues, his learned execution, his well-studied busts. We find but little compensation for the rareness of solid studies in these galleries in the picturesque productions of M. Dalou, the pretty works of M. Boehm, the amateur sketches of Count Gleichen. It is hardly necessary to say, except by way of protest and reminder, that agreeable as these things are,—and very charming indeed the prettier ones among them are,—they are but substitutes for sculpture proper, graceful decorations closely resembling the lighter modes of painting. We encounter an example of very fine sculpture in Mr. Armstead's *Dead Leander* (1837), a nude figure modelled in a learned manner, but we fancy the legs are small. The design is strong, artistic, finely sculptural. *Philosophy* (1818), by the same, for King's College, Cambridge, is a noble decorative statue, seated in a Greek chair, reading a scroll. A fine design, finely expressed, manly, sober, simple, and, with abundance of grace, severe. Probably the lighting here is responsible for the "drawing" of the face. A statuette, *Dionysos* (1865), by Mr. T. E. Harrison, is gracefully conceived and full of promise. The style of the execution is fine.

There is a great deal of creditable workmanship in the busts, and, if we had unlimited space, and our readers unlimited patience, we might dilate on these good things. As it is, however, there is so much that is astoundingly stupid, purposeless, and weak in the larger number of the busts, that, having previously suffered much from bad pictures, we find it hard to forgive the Academicians who, for no mortal good, exhibited these dull affairs.

Finally, having, we believe, examined every work of art in these galleries, and, with long experience in similar tasks, endeavoured to form an opinion on the value of this Exhibition as a whole, we have come to the conclusion that it contains a larger proportion of trash, more examples of crude art, more impudent pretension, and less real and honourable design, than any of its fore-runners. Of vulgarity there is, perhaps, not more than there was last year, but the number of fine works is smaller.

MR. RICHARD BURCHETT.

THE public lost a long-trying, faithful, able, and zealous servant when this artist died at Dublin on the Thursday of last week, and in the fifty-seventh year of his age, having been considerably more than a quarter of a century Head Master of the School of Design at South Kensington, or in an analogous position to that one, and in effect principal conductor of the whole of that vast scheme of technical education in drawing and in decorative art which works under the Art-Department, and reckons its pupils by the million. The instruction there bestowed, according to a system in the originating of which Burchett had a principal share, has leavened the nation with artistic feeling of a sort to bear fruit in due time. Mr. Burchett was born in Brighton, and came to London with no advantage, either of education or position. It was about 1841 that he entered the School of Design, then established under the Board of Trade in Somerset House, and occupying the rooms built for the Royal Academy. He studied here, and distinguished himself so considerably by industry, intelligence, and especially by his attainments in geometry, that he became a sort of unofficial master before he took office at all. He had a remarkable position in respect to the revolt of the students against certain objectionable matters which were propounded officially and rather tyrannically carried out. This revolt made some stir when the *élite* of the school, some fifty in number, rose and left Somerset House empty, and its officials purposeless. An inquiry was made, and the results were the removal of the then nascent art-teaching of the country from the control of the Board of Trade, which had shown utter incapacity for dealing with it, and the institution of the Department of Practical Art. Burchett was examined as a representative of the students, and his capacity appeared so strongly that his rapid promotion was ensured. The schools were removed to Marlborough House, and later to South Kensington. Thus, in effect, from the date of Burchett's appointment as one of the assistant-masters, which was in 1845, he took an active and influential share in the management of the national schools of art. Since 1851, when he became Head Master, he was the recognized chief authority and principal teacher under the Art Department. It was not within the scope of mortal power that a man so constantly and ardently engaged should achieve a high position as an artist *per se*, but, nevertheless, he produced from time to time large pictures of important Scriptural and historical subjects, which we have occasionally noticed at exhibitions and elsewhere. His official Reports are masterpieces in their way; he prepared the much-used text-books, 'Practical Geometry,' 1855, and 'Linear Perspective,' 1856, both of which have been reprinted. The late Prince Consort took a lively interest in the execution of the series of architectonic portraits relating to the Tudor Family which decorate the Royal Ante-Chamber at Westminster, and were produced by Mr. Burchett and his assistants. Burchett's personal qualities commanded the esteem of his friends and colleagues.

ETCHINGS AND ENGRAVINGS.

We have received from M. Flameng some fine artists' proofs of etchings by himself, published by M. Lévy, of Paris, from well-known pictures, and comprising the recently published transcript from Rembrandt's 'Night Watch,' now in the Musée at Amsterdam, and of which there is a small version in the National Gallery (289), attributed to the painter. This is in all respects a superb example of modern etching, as practised in the mode initiated by Rembrandt. It gives the expressions and attitudes of the numerous figures with admirable spirit and fidelity, renders the characteristic solidity and luminosity of the painting to a marvel, and is wonderfully rich in colour and chiaroscuro. It is not often that a picture has been so strongly and delicately translated into

black and white. M. Flameng's success in these respects is beyond dispute; he has preserved the depth of tone for which the picture has, beyond other examples, always been famous, and it is by far the most fortunate copy from the original which is known to us. It would be hard to surpass the brilliancy and variety of "colour" which appear in the group near the drummer on our right, or the splendour of the central group; nor is the background defective in any respect. Also the same engraver's copy of M. Munkacsy's 'Le Dernier Jour d'un Condamné,' a most spirited rendering, full of that peculiarly broad and powerful handling which distinguishes the works of this able artist; the copy gives the grimness and pathos of the picture, which we reviewed while criticizing the *Salon* of 1870. With these works is the portrait of Masaccio, by himself, from the picture on panel in the National Gallery (626). This is a capital reproduction, remarkable for the fine and firm draughtsmanship of the face; it renders the character and expression of the features with rare felicity and solidity, and also the somewhat dry and even tinting of the portrait. M. Flameng, whose engravings we have often admired, is among the masters of his art, one who is peculiarly able to render the colour and chiaroscuro of his models.

We have received from Messrs. Agnew & Sons an artist's proof from a print by Mr. S. Cousins, after Mr. Millais's picture recently exhibited at the Royal Academy, and styled 'New Laid Eggs,' being a portrait of one of the daughters of the painter. The young lady is dressed in a flowered gown, and holds on one bare arm a basket while she takes "new laid eggs" from a nest; the face is turned towards the spectator, with a charmingly ingenuous and pure expression. The print is remarkable for the firmness and thoroughness of the drawing of the face, the excellent modelling of the features, and the admirable way in which the expression has been reproduced. We think there is a slight defect in giving the depth and brilliancy of the tone of the original, and that the chiaroscuro of the painting has in this respect not been quite fully reproduced. Few are the engravings that do not come short of their models in this respect; most prints tend to be monochromatic. It is honourable to Mr. Cousins that such fine draughtsmanship should be found in the figure and features, and that the expression should be almost perfect. It is certain that few of Mr. Millais's pictures have been engraved in a style of art so fine and severely good. The example is therefore a most acceptable addition to the gallery of modern prints.

Messrs. Pilgram & Lefèvre have sent us an artist's proof of a plate engraved by Mr. H. Simmons, from Mr. T. Faed's picture 'Baith Faither and Mither,'—the scene in a country workshop, where a shoemaker extracts a splinter from the palm of a little girl who leans at his knee (?). This is a capital reproduction of the design, and gives the character of the picture, the vivacity and demure pathos of the faces of the patient and the spectators, with success. It also renders the lighting of the picture in a very satisfactory manner, but it is, as it appears to us—for we confess our memory of the painting is by no means particularly distinct—not equally fortunate in rendering the richness of the colour, or the power of the chiaroscuro of the picture. However this may be, there can be no doubt that the print will satisfy Mr. T. Faed's admirers and be popular.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 29th ult., the following works: Drawings: D. Cox, Conway Castle, 183; Bettwys-Coed Church, 110.—W. Hunt, Roses and other Flowers in a Teacup, 147.—Millais, "Will He Come?" 178.—B. Riviere, Figs, 115; Argus, 399.—T. Cooper, Highland Scene, 113.—C. Fielding, In Arundel Park, 336; Distant View of Arundel Castle, 535.—E. Duncan, Coast Scene, 152.—Gilbert, Fawkes before James I., 430.—Tadema,

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Chess-Players, 325.—Turner, Brienne, 105; Dunstaffnage, 136.—F. Walker, Sisters, 252; Governess, 177; Our Village, 278; Music Lesson, 225; Summer Afternoon, 168. Pictures: Wilkie, Lady at an Altar, 105.—F. Goodall, Devotees going to Church, 283.—J. Burgess, In Church, 117.—E. Nicol, Arithmetical Puzzle, 341.—Escosura, Sick Lady, 137.—Duverger, Hide and Seek, 139.—J. Burr, Christmas Preparations, 136.—T. Robins, Shrimp Catchers off the Nore, 131.—F. Lee, Cart crossing a Brook, 262.—Köller, Marriage of Count Sickengen, 120. On the 31st ult. the same auctioneers sold works as under: Drawing—E. Duncan, Lifeboat, 357. Pictures: A. Bonheur, Rocky Coast Scene, 252.—Bouguereau, Italian Mother and Child, 110.—Creswick and Phillip, Fishing in Wales, 304.—Dyckmans, On Guard, 131.—Elmore, B. Capella, 136.—J. Faed, Soldier's Return, 166.—H. Williams, La Ferja, Granada, 131.—J. Linnell, Clearing Up, 304.—J. T. Linnell, Up the Hill, 278.—Naamtyh, Harvest Time, 131.—G. O'Neill, Mud Pies, 189.—Phillip and Andell, Raid of Spanish Students, 892.—Poole, Ordeal by Water, 141.—Ruiperez, Geographer, 105.—Troyon, Woody Landscape, 168.—E. M. Ward, Highgate Fields during the Fire of London, 493.—E. W. Cooke, Bridge of Sighs, 231.—E. Nicol, Missed, 315.

Messrs. Sotheby, Wilkinson & Hodge sold this week, for pounds, a collection of engravings. Raphael, Heliodorus and Attila, by Anderloni, 23.—Murillo, The Immaculate Conception, by Lefevre, 25.—Raphael, La Madonna di San Sisto, by Sleinla, 21.—Correggio, La Madonna della Scala, 22; Lo Spasimo di Sicilia, 30.—Raphael, Lo Sposizio, by Longhi, 28; Faith, Hope, and Charity, by Desnoyers, 22; La Vierge au Poisson, by the same, 16.—Da Vinci, La Vierge aux Rochers, by the same, 22.—Raphael Morghen, The Last Supper, after Da Vinci, 64; The Poets, 16; Aurora, after Guido, 30; The Transfiguration, after Raphael, 32. The collection realized 1,146.

The under-mentioned drawings were sold in Paris, for francs, last week, parts of the "Collection Gallicon": M. Angelo, Chute de Phaëton, 5,000; Esquisse pour le Jugement Dernier, 5,000.—Dürer, Deux Têtes, 2,050.—Van Dyck, Couronnement d'Epines, 4,400; A Stalbert, 4,000.—J. Van Eyck (?), Philippe le Bon, 6,000.—Rembrandt, C. N. Anslou, 7,300; Jeune Fille, &c., 3,700.—C. Rosselli (?), Trois Dessins, 2,000.—Rosso, Les Trois Parques, &c., 2,700.—Raphael, La Fuite de Loth, &c., 10,000; Mèse au Tombeau, 9,500; Couronnement de la Vierge, 5,000.—Da Vinci, Première Pensée pour l'Adoration des Mages, 12,000; Étude pour le Tableau de Ste. Anne, 13,000; Diverses Études d'Hommes, 2,100; Courrier Monté, 5,500; Trois Études pour une Victoire, 3,025; B. D'Este et L. Sforza, 3,600.—Verocchio, Trois Études, 2,100.

Fine-Art Gossip.

THE Annual Report of the Trustees of the National Portrait Gallery has been issued. The gallery continues to improve and to gain in popularity. The Marquis of Bath and Lord R. Gower have been added to the Board of Trustees. Six donations have been received, being portraits of Sir Walter Scott, given by Mr. Albert Grant; Charles Knight, a bust, by Mr. Durham, presented by the family of C. Knight; S. Rogers, a drawing, by Lawrence, presented by H. Rogers, Esq.; Margaret Douglas, Countess of Lennox, 1515-78, in oil, painter unknown, presented by Dr. Diamond; Anne Clifford, Countess of Pembroke and Montgomery, at the age of eighty-one, in oil, painter unknown, presented by G. Scharf, Esq.; Miss Agnes Strickland, painted by J. Hayes, bequeathed by the subject. The purchases amount to ten, being portraits of E. Burke; W. Hastings; Lord Loughborough; Lord Mahon, 1758-1805; Lord Thurlow; the Black Prince, cast from the effigy in Canterbury Cathedral; Henry the Fourth, same; Queen Joan of Navarre, same; J. Zoffany, bust, painted by himself; Miss M. R. Mitford, painted

by J. Lucas. Further donations of autograph letters have been received. The number of visitors during the year was 65,201, an increase of nearly 5,000 on the attendance of 1873. The Trustees repeat their appeals to Government for increase of space, and suggest modes in which additional room may be obtained.

VISITORS to the *Salon Carré* of the Louvre often regret that so many of the masterpieces which make that chamber a treasury of noble art are hung so that they cannot be seen. This is the case with regard to the works on the second row, being Paris Bordone's 'Portrait d'Homme' (89), Jeromino Crofts (?), Ghirlandajo's 'La Visitation' (204); Bronzino's 'Portrait d'un Sculpteur' (94); Sebastiano del Piombo's 'La Visitation de la Vierge' (239); and two or three more. We noticed lately that an improvement has been effected by a reduction of the number of copyists' easels and canvases which formerly occupied this room, to the discomfort of visitors, who could hardly see the pictures themselves.

THE medals to artists contributing to the current *Salon* have been awarded as under. Medal of Honour to M. Chapu, sculptor; Prix du Salon, to M. Cormon. Painting, First Medals to MM. Courtat, Goupil, and Jaquet. Sculpture, First Medals to MM. Degeorge and Lenoir. Architecture, First Medal to M. Dutert. Engraving, First Medal to M. Huot.

THE death is announced of M. F. Villot, Secretary-General of the National Museums of France. This lamentable event followed sufferings of considerable duration. M. Villot is known to the world of art as a learned editor of Catalogues of the Louvre.

THE five new apartments in the Musée at Brussels were opened to the public on the 1st inst., and are occupied by pictures in classified groups.

MESSRS. TRUBNER & Co. have sent us the first number of 'Le Musée Archéologique,' illustrating works of antiquity, the Middle Ages, and the Renaissance (Paris, Leroux). The form of this publication is handsome, and it is capably printed, with numerous clear and spirited illustrations. It contains thirteen papers, 'Classification des Fibules,' by M. de Mortillet; 'Documents inédits sur les Bougers,' by M. E. T. Hamy; 'Bronzes Érusques'; 'Antiquités Mexicaines,' by M. Boban; 'Crayons historiques du Moyen-Age,' 'Un Émail de L. Limosin,' in the Galerie d'Apollon, Louvre, by M. L. Courajod, &c., and a useful 'Indicateur de l'Archéologique.'

IN the *Portfolio* for the present month (Seeley, Jackson & Halliday), the series of "Technical Notes" has been resumed, with a contribution by Mr. Wyld. This number contains papers on M. Gerôme and Etty.

MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—St. James's Hall.—SIXTH CONCERT, MONDAY, June 7, at Three o'clock.—Festival Overture, Benedict; Concerto for Piano-forte, Op. 185, Raff.; Piano-forte, Mr. Alfred Jaell (his first appearance this season). Part II.: 'Frodo's Symphony,' No. 3, Beethoven; Overture, 'Der Freischütz,' Weber. Vocalists, Mdle. Thekla Friedländer and Mr. Stanley.—Stalls, Sofa or Balcony, 10s. 6d.; Balcony, Reserved, 7s.; Tickets, 5s. and 2s. 6d. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; usual Agents; Austin's Ticket-Office, St. James's Hall.

MUSICAL UNION.—JAEHL, PAPINI, LASSERRE, &c., TUES. DAY, June 8, St. James's Hall, Three o'clock.—Quartet, Op. 25, first time, Brahms; Quartet, E. Flat, Op. 44, Mendelssohn; Trio, Op. 1, No. 3, Beethoven; Piano-forte Solos, Jaell.—Tickets, 7s. 6d. each, at Lucas & Co.'s, Olivier's, and Austin's. Visitors can pay at the Hall, Regent Street. Director, Prof. Ellis, Victoria Square.

MADAME SAINTON DOLBY'S VOCAL ACADEMY.—THE FIRST CONCERT will take place at Willis's Rooms, St. James's, on TUESDAY, June 22, at Three o'clock, when the following Students will appear: Misses Wigton, Vernon, Courtney, Cunningham, Wallace, and Meenan, assisted by Miss Eva Leslie (former pupil), Mr. Valentine, Fabiani, Signor Federici, Mrs. Beesley (Pianoforte), M. Sainton (Violin), Mr. Thoulson, and Signor Vuesti (Accompagnist). Particulars of the Concert and of the Vocal Academy can be obtained of Madame Sainton Dolby personally, on Tuesdays, between Three and Four o'clock, at her Residence, 71, Gloucester Place, Hyde Park.—Reserved Seats, 7s.; Unreserved Seats, 5s. May be obtained of Madame Sainton Dolby, as above; of Messrs. Stanley Lucas, Weber & Co., 84, New Bond Street; and of Messrs. Chappell, 50, New Bond Street.

THE OPERA SEASON.

THE only incident of any moment at Her Majesty's Opera this week was the return of

Madame Marie Roze, the widow of the promising American basso, Perkins, whose premature death at Manchester has been so much regretted. The French singer resumed her part of Queen Berengaria in Balle's 'Talismano' on Thursday night, a performance that we cannot criticise at length in this week's *Athenæum*, but we may be allowed to express our regret that Signor Rota has not had the character of the lion-hearted King allotted to him again, for, although he was rather a tame actor, he sang like a true artist, and that cannot be said of his successor, Signor Galassi. Mdle. Varesi repeated her brilliant vocalization in Lucia last Monday night, and will appear for the third time as Amina ('Sonnambula') next Tuesday. A fair correspondent who writes, as one who has heard many *prime donne* at home and abroad, thanking the *Athenæum* for its notices of Mdle. Varesi, must be satisfied with this acknowledgment of her courteous communication. There can be no portion of a critic's duty more grateful than, when the occasion presents itself, to award unqualified eulogy to an artist whose merits may have been overlooked, especially when such an artist is utterly unknown to the writer, except before the stage lights. Rossini's 'Semiramide,' one of the finest performances at Drury Lane, will be revived this evening (Saturday), with Mdle. Tietjens in the title part, and Madame Trebelli-Bettini as Arsace. Signor Rota will be the successor of the late Agnes as Assur, and Herr Behrens will be Oros. 'Lohengrin' is promised for next Saturday (the 12th inst.), with Mesdames Nilsson and Tietjens, Signori Campanini, Galassi, and Herr Behrens in the cast.

No better evidence can be found of the unfitness of the French Opéra Comique *répertoire* for the Italian stage than in the execution, at Covent Garden and at the Gaiety, of Auber's 'Diamans de la Couronne.' The performance at the last-mentioned theatre by the French *troupe*, under M. Hasselmann's direction, is, barring Madame Patti, far superior to the representation at the Royal Italian Opera, where Signor Vianesi's ponderous recitatives displace the sparkling spoken dialogue of MM. Scribe and De Saint-Georges. The contrast in the effects which the opera produces on the Covent Garden audience and on that at the Gaiety is most striking. If the royalty, rank, and fashion assembled last Tuesday night had been at a funeral they could not have been more silent and solemn. Twice only did the brilliant *roulades* of Madame Patti, in the air with variations in the second act, and in the interpolated *bravura finale*, rouse the hearers from their apathy. On the contrary, at the Gaiety there was continuous hilarity, intermingled with hearty applause, at the masterly orchestration and the melodious imagery of Auber's score. The cast at Covent Garden was radically bad: two tenors, one of whom was weak, while the other sang perseveringly out of tune; an uninteresting Diana, whose intonation was excruciatingly sharp; two heavy comic buffos; a chorus perseveringly flat and depressed; an orchestra lacking *finesse*, delicacy, and refinement in the accompaniments; a conductor who has not the most remote notion of the Auberian style and tunes,—such was the *ensemble* at Covent Garden. No wonder that throughout the representation such dullness and depression prevailed; and whether indifference of the auditory acted on the Diva, or the part of Catarina is not well adapted to her histrionic powers, certainly Madame Patti was not at her best, and her acting was tame compared with her other assumptions which have made her fame as the Queen of the Lyric Drama of the period. Mdle. Thalberg is announced to appear as Cherubino next Tuesday, in the 'Nozze di Figaro.' The subscribers will be glad to hear that Madame Patti will resume her part of Juliet in M. Gounod's opera next Saturday; and equal gratification will be felt when the lady has Zerlina restored to her, and the Don Giovanni is M. Faure.

FRENCH OPÉRA COMIQUE.

MORE than eighteen months ago M. Charles Lecocq addressed to the *Athenæum* a letter from Paris, in which he protested against the use made of his name in the announcements of "a new comedy-bouffe by Mr. Farnie, with music by Charles Lecocq," to be produced at the St. James's Theatre, under the title of 'The Black Prince.' This protest of the composer was printed in our columns of October 24th, 1874, No. 2452, and in our issue of October 31st, under the head of "How to Concoct a Comedy-Bouffe," we explained the *modus operandi*, which was simply this:—Mr. Farnie took the libretto of a three-act comic opera, written by MM. Eugène Labiche and Delacour, and, changing the venue from Cherbourg to the Isle of Wight, naming the steamer the Black Prince, *vice* La Fulminante or La Pin-tade, and appropriated the main incidents of the French piece, Anglicizing the characters; but not a note of the music by M. Bazin was used. The early compositions of M. Lecocq, which had been purchased by a London publisher, were interpolated in 'The Black Prince.' The only consolation to be derived from this pleasing proceeding is that 'The Black Prince' proved a financial as well as artistic failure at the St. James's Theatre. 'Le Voyage en Chine' was imperfectly given by the French troupe last year at the Princess's Theatre, but at the Gaiety Theatre on the 27th ult., we had 'Le Voyage en Chine' *pur et simple*, with the full score of M. Bazin, and the opera was performed under the able direction of M. Hasselmans, with signal success. Rarely has any audience been more amused than by the comic situations supplied by MM. Labiche and Delacour; and if the music of M. Bazin, a Conservatoire Professor, with classic tendencies, is not so sparkling and brilliant as the inspirations of Auber, Hérold, or Boieldieu, his score has many charming melodies, and the orchestration is that of a master. The cast at the Gaiety is certainly inferior to the original one in Paris, where the work was produced on December 9, 1865. For Mesdames Révilly, Cico, and Gontier, we have here Madame Henault, as the wife of Pompéry and the mother of Marie (Mdlle. Arnaud) and of Berthe (Mdlle. De Vaure); for the late Coudero there is now M. Martin (Pompéry); for M. Prilleux, as Bonneteau, the notary, there is M. Sujol; for M. Sainte-Foy, as Alidor de Rosenville, there is M. Bore; the fire-eating naval captain, Henri de Kernoisan, is in the hands of M. Herbert, *vice* M. Montaubry; and Maurice Fréval is assigned to M. Barbet, in place of M. Ponchard; but the deficiency is felt not in the male parts, for they are capably placed and sung at the Gaiety, but in the singing of the two representatives of the sisters. The music has the advantage of increasing in interest as the piece progresses: thus, in the last act, the numbers are specially attractive; the Cider Chorus is capital, and was encored. The orchestration to the couplets of Pompéry in praise of the rising of the sun at sea will not escape notice. The prayer of Marie for the preservation of Henri, succeeded by an impassioned duet; the solo of the captain, "La Chine est un pays charmant," by M. Herbert, whose sympathetic tenor is heard to the best advantage in this opera, is also full of character. Out of the incidents the artists made the most: the two opinionated and obstinate Bretons, the Parisian bourgeois and the nautical hero, are well contrasted by MM. Martin and Herbert; the stuttering Alidor of M. Bore and the Notary of M. Sujol afforded constant merriment; but, even if the music was taken out of the opera, the way in which the leading characters are got on board the vessel at Cherbourg, under the notion that they are steaming towards China, short of provisions, is droll in the extreme, and would impart interest to the drama alone.

Mdlle. Priola, the *prima donna* of Opéra Comique in Paris and in Brussels, made her *début* in Donizetti's 'Fille du Régiment' (a work composed for the Salle Favart), last Tuesday, and

repeated the part of Marie on Thursday. Our notice of this able artist must be deferred till next week.

CONCERTS.

HERR BRAHMS'S Pianoforte and String Quintet in *F* minor, Op. 34, was executed at Mr. Halle's fourth Concert, in St. James's Hall, by himself, Madame Norman - Néruda, Herren F. Ries, Straus, and F. Néruda. It is remarkable for originality of idea and for skill of contrapuntal treatment, and it was finely played. When two such artists as the late Ernst, the famous violinist, and Herr Stephen Heller, the pianist, are allied in composition, as in their 'Pensées Fugitives,' poetry and science are found to be combined. The passionate element predominated in the playing of Ernst, and Herr Heller, who is still living, in Paris, has imparted a marked type to his pianoforte pieces. Madame Norman-Néruda and Mr. Halle selected the Romance, No. 3, in *F* major, the Intermezzo, No. 11, in *B* minor, and the Lied, No. 4, in *A* major; and these "cabinet" pictures, as the Fugitive Thoughts have been properly termed, met with the evident sympathy of the hearers. Beethoven's Sonata in *C* major, Op. 33 ('Waldstein'), was chosen for Mr. Halle's solo. The scheme was opened with the Piano, Violin, and Violoncello Trio, in a major, of the late Sterndale Bennett, whose fame cannot be enhanced by such a statement in the analytical Programme as the following:—"To the repertory of our instrumental music, both for the chamber and the concert-room, the late Sir S. Bennett probably contributed more largely and importantly than any other composer past or present." The italics are ours, but it is to be regretted that the reputation of a native composer, of whom we are all proud, should be compromised by reckless adulation, for neither the quantity nor the quality of his compositions justify such a eulogy.

The series of "Requiem" Concerts terminated last Saturday afternoon at the Royal Albert Hall, and on the 9th inst. the work will be heard in Vienna, with Signor Verdi as conductor, and with his vocal quartet, Mesdames Stolz and Waldmann, Signori Masini and Medini. Thus our impression that the Mass could only be regarded as a commercial speculation seems to be confirmed. Since its first performance in Milan, in May, 1874, the Mass has been produced during two seasons in Paris, and in the present one in London, and it now is taken to the Austrian capital, where Verdi's operas are more popular than Herr Wagner's. The flattering reception of the Manzoni Requiem Mass here, as in Paris, has been due almost as much to good generalship and to judicious advertising as to the admirable singing of the four principal vocalists. Out of the numbers of the score, there will be, at all events, one piece which will dwell in the memory—the duet for soprano and contralto, "Agnus Dei," but to produce its due effect it will require the unisonous chorus. The Hall on the 29th, at the reduced prices, was well filled, and the numbers of the shilling audience were no small sign of the musical enthusiasm of the day. The composer and executants were cordially cheered.

The programme of the second Welsh Choral Union Concert in St. James's Hall, on the 31st ult., under the direction of Mr. John Thomas, comprised Mendelssohn's incidental music to Racine's 'Athalie,' with the arrangement thereof as a cantata by the late Mr. Bartholomew, and the eight-part Psalm by the same composer, "Judge me, O God." The lyrics in 'Athalie' were declaimed by Mr. C. Fry. The students of the Royal Academy of Music assisted in the choir, which was accompanied by a band of harps. Welsh part-songs and airs naturally formed a portion of the evening's scheme. The solo singers were Miss M. Davies, Miss M. Williams, Miss M. Duval, Miss L. Elmore, and Miss Purdy; and Mr. Ruddicombe and Mr. W. H. Thomas were the pianists.

Mr. Apthomas commenced his harp recitals, in St. George's Hall, last Saturday, with the aid of

Mdlle. Enequist and Mr. A. Baylis as vocalists. The performance of a transcription of Beethoven's pianoforte Moonlight Sonata for the harp is no ordinary feat of execution.

The works performed by Mdlle. Krebs at her second recital on the 2nd inst., in St. James's Hall, comprised Herr Reinecke's variations on a theme by Handel; three impromptus by Sterndale Bennett; Chopin's Fantasia in *F* minor, Op. 49; Beethoven's Sonata in *D* major, Op. 28; and pieces by Moscheles and Handel.

Amongst other concerts this week have been those of the accomplished Swedish songstress, Mdlle. Enequist, at 27, Harley Street, on the 31st ult., with the aid of Miss Helen D'Alton, Herr Werrenrath, Signor Caravoglia, Mr. T. Cobham, Sir J. Benedict, Mr. T. Frantzen (piano), M. A. Von Biene (violoncello), and Mr. Apthomas (harp); of Mdlle. A. Roselli, vocalist at St. George's Hall, on the 3rd inst., assisted by Mdlle. Levier, and Madame Patey, Messrs. Cummings, Pyatt, T. Beale, Santley, Signor Federici, M. Sainton, Mdlle. E. Benart (piano), Herr Stoeger (piano), Sir J. Benedict, Signori Arditi, Campana, and Visetti; of Madame Puzzi, at St. George's Hall, last Monday, with the co-operation of Mesdames Singelli, Risarelli, Trebelli-Bettini, Angèle, Sinico, Carnieli, Pernini, Signori Urio, Rota, Foli, Campobello, Mattei, Martucci, Vera, Federici, Messrs. Bentham, and T. Cobham, Herr Ganz, and M. Paque; of Mr. H. Stiehl (pianist), at the Beethoven Rooms, on the 2nd, aided by Miss C. Foley (piano), Herr de Swert (violoncello), Mdlle. Arnim, and Miss José Owens (vocalists); of M. Paque, at St. George's Hall, on the 3rd inst.; of Mdlle. Delphine Le Brun, pianist, at Dudley House, on the 3rd with Herr Otto Goldschmidt (piano), Herr Daubert (violoncello), Herr Wilhelmj (violin), Mesdames Allison and J. Sherrington, Mr. Bentham, and Signor Caravoglia; of Mr. Sydney Smith, pianist, in St. George's Hall, on the 2nd, assisted by Madame Patey and Mr. Vernon Rigby. To this formidable list of Evening Concerts, Matinées, and Recitals, we have to add that the Jubilee Singers are here for another season, and gave their first concert, in Exeter Hall, last Tuesday evening; that the Schubert Society had a concert at the Beethoven Rooms on the 2nd, at which the works of Sir J. Benedict, vocal and instrumental, formed the first part of the programme; that the Swedish Ladies' Vocal Quartet sang yesterday in St. James's Hall, at Mr. Halle's concert; and that the British Orchestral Society ended their third season by an afternoon concert in St. James's Hall, on the 1st inst., under the direction of Mr. G. Mount, with Mr. J. Zerbini as accompanist. The scheme comprised Schubert's unfinished Symphony in *B* minor; Weber's 'Der Freischütz' overture; a new concert overture by Mr. T. Wingham; Mr. Sullivan's music to the masque in 'The Merchant of Venice,' of Shakespeare; and Mendelssohn's Violin Concerto, played by Mr. Carrodus. The vocalists were Miss A. Roche and Mr. Sims Reeves. The tenor was encored in a new ballad, "The love that loves me not," by Mr. Sullivan.

Musical Gossip.

THE Duke of Edinburgh has, it is understood, composed, and in private played, several pieces of his own,—solos for the violin and violoncello, and duets for the violin and flute. It is likely they will soon be published to the world. We learn that the most ambitious of these musical novelties—a Concerto (quintet) in *x* minor, has recently been played, in an anonymous form, in many London drawing-rooms.

The third of the Crystal Palace Summer Concerts will take place this afternoon (June the 5th). The Fourth New Philharmonic Concert will be given this day in St. James's Hall. The Sixth Philharmonic Society's Concert will be on Monday next. There will be an Italian Opera Concert at the Royal Albert Hall this afternoon, at which Mesdames Nilsson, Varesi, Singelli, Pernini, De Belocca; Signori Fancelli, Campanini, De Reschi, M. Capoul, and other artists of Her Majesty's Opera Company, will assist.

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THE late Samuel Wesley, a nephew of the famous John Wesley, has been generally, but erroneously, credited with having introduced into this country the forty-eight Fugues and Preludes of Bach, and at a recent auction of copyrights and autographs this mistaken assertion was repeated. The professor who brought over the first copies of Bach's fugues was Charles Frederick Horn, a German organist (the father of Charles Horn, the composer and vocalist), who was Musician in Ordinary to Queen Charlotte, the wife of George the Third. This same C. F. Horn handed over the fugues to Samuel Wesley, who was a celebrated performer on the organ, and the two artists signed their names to the Preface of the original published edition of these three fugues in London, published in 1806 by Birchall. C. F. Horn came to this country in 1782, and was the composer of several sonatas for the pianoforte. Samuel Wesley's reputation was made by the introduction of Bach's fugues, and the name of Horn, who really brought the works over with him from Germany, and gave them to Wesley on account of his executive skill on the organ, has been suppressed.

MRS. WELDON, who is at present living in Paris, has commenced in the French Law Courts, an action for breach of contract and for libel against M. Gounod. The articles which she considers libellous appeared in a Paris journal, but the composer denies that he is the author of them.

M. HUMBERT, of the Fantaisies-Parisiennes, in Brussels, will produce next Monday, at the Criterion Theatre, 'La Filleule du Roi,' the music by M. Vogel.

MDLLE. TIETJENS, after refusing for some years tempting offers to make an opera and concert tour in America, has at length entered into an engagement of six months, from October next to April, 1876, with Herren Maurice and Marc Strakosch, who, it appears, have not been dismayed by their last disastrous season of Italian Opera with MDlle. Albani, when they introduced Marchetti's 'Ruy Blas' and Signor Verdi's Requiem Mass, and revived 'Lohengrin.' "The comparative worthlessness of the season of opera," writes the *Arctician* of the 15th ult., "is shown in high relief by the fact that scarcely any one remembers its distinguishing features. It may possibly be urged, and not without much truth, that this is because there were no distinguishing features to remember. The Strakoschs are the persons whom the world has to thank for the outrageous dimensions the demands of 'stars' have attained. In this country, at least, they have been 'hoist with their own petard.' The failure of Verdi's Requiem Mass was complete and irreparable, and though there were some good points in the opera ('Ruy Blas'), it was so poorly cast and so indifferently acted, that it did not awaken any interest."

THE 'Fernande' of M. Sardou has been set by Signor Ferruccio Ferrari, and has been successfully produced at the Teatro Brunetti, at Bologna.

THE firm of Breitkopf, of Leipzig, which has published the complete edition of the works of Beethoven, now proposes to do the same with the compositions of Mozart, one-third of which are in MS., provided a subscription of 3,000*l.* be raised, as the cost of the engraving and printing will be at the least 8,000*l.* At Salzburg, the place of Mozart's birth, at Vienna and at Leipzig, considerable sums have been already contributed by the admirers of the music of Mozart.

It may be remembered that the *Athenæum* referred in 1873 to letters addressed by M. Gounod to the *Ménestrel* of Paris, in June and July of that year, in which he strongly urged the expediency of composers conducting their own works. Acting on this principle, he was to direct the execution last Sunday of his 'Faust' and 'Gallia' music, at the Grand Opéra-house, but the orchestra protested against the *bâton* being taken out of the hands of the regular conductor, M. Deldevez, based on a rule of the theatre. M. Gounod at once, in a graceful letter to M. Deldevez, gave way to the regulation; but the *Revue et Gazette*

Musical proves that it did not always exist, and quotes article 12. of the rules of 1714, in which it is laid down that composers, if they thought fit, might conduct the rehearsals and representations of their own productions. The gala performance last Sunday was for the benefit of the orphans of the war, and the instrumentalists might just as well have ignored the new regulation, especially as M. Deldevez wished M. Gounod to conduct.

THE Parisian frequenters of the Salle Favart are rejoicing that the Minister of Fine Arts has intervened to prevent the closing of the Opéra Comique for three months, as intended by M. Du Locle, the director, and Halévy's 'Val d'Andorre' will be forthwith revived.

M. SERPETTE has composed the music for a three-act *comédie-opérette*, called 'Le Manoir de Pic-Tordu,' the libretto by MM. Saint-Albin and Mortier, produced on the 28th ult. at the Théâtre des Variétés. The score of M. Serpette is not a pretentious one—it is more of the Vaudeville character in couplets than the set style of opera, but it is very agreeable, and it is a success, the book being amusing. It relates the adventures of a retired cockney citizen, who has acquired the estate of Pic-Tordu from the ruined owner, a member of an ancient family. The latter, having recovered his fortune, tries to re-purchase his manor. The piece ends with a compromise, as the Count Saturnin loves and obtains the hand of MDlle. Emmeline Flochardet, the daughter of the retired dealer in feathers. The story seems to have been suggested by Molière's 'Bourgeois Gentilhomme.' The work was sustained by MDlle. Berthall, Madame Aline Duval, and MDlle. Berthe Legrand, MM. Léonce, Berthelier, and Pradeau. M. Serpette's 'Branche Cassée' was done in English, with interpolations, at the Strand Opéra Comique.

DRAMA

THE WEEK.

DRURY LANE.—'Amleto,' Tragedia, in Cinque Atti. DI G. Shakespeare. Versione Italiana.
MIRROR.—'The Detective,' a New Drama. By Messrs. Clement Scott and Manuel.

IN playing Hamlet before an English audience Signor Salvini claims the highest honours of art, and challenges the most outspoken and deliberate verdict of criticism. English acquiescence in the pretensions of foreigners with regard to Hamlet has been more apparent than real. When Teutonic enthusiasm maintains that the character belongs to Germany rather than England, and asserts that German criticism first discovered its significance and interpreted its aim, the boast is received with a silence which is ascribable to amusement rather than apathy. Foreign interpreters are received with courtesy and attention, and their performances are studied with interest involving a recognition of the compliment paid to our drama. Herr Emil Devrient, however, and M. Rouvière have left little abiding impression upon our stage, and the influence of Mr. Fechter is valuable rather for what it has removed than for what it has supplied.

Will the influence of Signor Salvini be more powerful and more durable than that of his predecessors? The question is one it would be rashness to answer. That his first appearance was a triumph is established fact. In an audience composed largely of actors, Signor Salvini appeared as Hamlet, and obtained a reception such as no previous Hamlet, we are disposed to believe, has ever witnessed. Respectful and earnest attention accompanied him throughout, every outburst elicited a

sympathetic response, and the manifestations at the close of the acts had so much of southern warmth that the actor might have been excused for believing himself among his own countrymen. Enthusiastic as it was, this reception was not excessive. No actor of our day has brought to the part of Hamlet equal intelligence and mastery of art, equal ripeness of judgment and perfection of method. From beginning to end the conception was sustained, while the illustrations by which it was made apparent were subtle in suggestion and splendid in effect.

The triumph obtained is the more significant as the version in which the actor appears is contemptible. While losing, like all translations, the quaint, terse, and proverbial style of utterance so characteristic of Shakspeare, it is more commonplace and conventional than that of Ducis, and almost as daring in excision. Among the parts which disappear are the scene with the recorders, that with the players, Hamlet's wild banter of his friends upon the disappearance of the ghost, and those portions of the play generally which show Hamlet as the man of reflection. One instance of the want of intelligence in alterations which might solace the shade of Tate will suffice for all. The third act closes with Hamlet's advice to his mother:—

Vanne. Il tuo se cerca;
Ogni mia voce a lui ripeti, e narra
Che verace non è, ma simulata.
Questa demenza mia si vanne—Oh madre—Addio.

These words, delivered with mocking emphasis, are not only at variance with the attitude of Hamlet as previously exhibited, but wholly derogatory from the character of the Queen, whose love for her son, winning from him pardon and re-awakening affection, constitutes her sole apology. To the defects of the version may very probably be ascribed some sense of shortcomings lurking behind the idea of triumph conveyed overpoweringly by the nature of the acting and that of its reception.

In all tragic acting criticism has to concern itself with two things, the conception and the execution. The actor may, it is true, claim a measure of the right accorded the author in his treatment of historical characters. As the dramatist is judged by the strength of the character he has depicted rather than by its historical accuracy, so the actor may advance a right to take his own conception and work it out his own way. So long as no violation of the expressed intention of the poet is attempted, this right may be conceded. It is none the less true that the world has seen Hamlets in which the execution was masterly while the conception was so weak as to be dishonouring to Shakspeare. Such was, in some respects, the Hamlet of Mr. Fechter. No charge of this kind can be brought against Signor Salvini. His Hamlet is fine in conception; the only room for doubt is whether it is in all respects the Hamlet Shakspeare drew. The view is, at least, weaker than the interpretation, and there are moments when we ask whether Hamlet may not disappear and be lost behind beauty of exposition. It may be conceded that a single performance of Hamlet in a large theatre, by an actor like Signor Salvini, is little upon which to form a decisive judgment. So far as we can judge, Signor Salvini presents

Hamlet as a man full of generous and glowing impulses, saddened by the proofs around him of falsehood and crime in those to whom he has been wont to look with most affection. He shows him vacillating and uncertain in mood, timid in action, and shamming madness in order to hide infirmity of purpose and prepare a deed he has not heart to execute. This view is more than defensible, it is wholly and absolutely true. It is not, however, all the truth. Behind Hamlet is Orestes. A father's murder has to be revenged. It is not, moreover, the blood unjustly spilt that cries to Heaven; it is a claim absolute and direct, for vengeance, in which human authority is backed by the supreme command of fate. The father demands the son's arm and sword; but that father, coming again as he does from beyond the portal of the grave, is Fate. From the moment that this mission is upon him Hamlet is under the spell of destiny; he is a minister of divine decrees, a sword in the hand of justice, certain itself to be broken while it smites. Still more bitter appear to him now the problems his surroundings as well as his nature had been apt to beget. Before he knows the sum of his own calamity he re-shapes the cry of the Preacher—

How weary, flat, stale, and unprofitable
Seem to me all the uses of this world.

The Ghost appears, and thenceforward the mind, eager and questioning, strives to get rid of the unsought burden thrust upon it. Shift as it will, however, the pressure becomes heavier; fate itself interposes to check every attempt at evasion; and the final action, which seems ascribable to a desire to revenge his own slaughter as much as that of his father, is yet felt to be approaching and inevitable. "If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come; the readiness is all," are words the downright fatalism of which constrains strikingly with the questioning in the first and, indeed, all the early soliloquies. Signor Salvini fails to convey this sense of the empire of fate. He is too interested in what proceeds around him—too tender, too sympathetic, too sorrowful even.

Leaving aside this one point of conception, with which many will not agree, and coming to the interpretation, this was, indeed, superb. Hamlet's bearing before the Ghost, his manner of watching the king during the play-scene, his delirium as he throws into the air the loose leaves of the manuscript he has kept in his hand during the performance; his treatment of his mother; his recoil upon the re-appearance of his father; his duel with Laertes; and his dying-scene, with the keen craving of a weak nature for those demonstrations of human sympathy which stronger spirits would scorn, are splendid proofs of the combination of intellectual capacity and physical means. The humanizing influence of the farewell to Horatio is, indeed, an admirably characteristic trait, on which a northern invention would not readily have hit. A strong nature may say, like Vittoria Corombona,—

I shall welcome death,
As princes do some great ambassadors.
I'll meet thy weapon half way,

—and may insist on precedence in slaughter—
I will be waited on in death, my servant
Shall never go before me.

Hamlet demands, or at least welcomes, the "pious drops," even while he feels that death is a release, and conjures his friend—

Absent thee from felicity a while.
And in this harsh world draw thy breath in pain
To tell my story.

Not less interesting than the Othello, and scarcely perhaps, if keenly scrutinized, less illustrative, Signor Salvini's Hamlet, while it is one of those performances which stand out in art as landmarks, fails, perhaps, to afford any large amount of suggestion to those who have made the character of Hamlet their study. The light that breaks over Hamlet can, indeed, scarcely be expected to come from the south.

The version of 'Le Paricide' of M. Adolphe Belot, produced at the Mirror Theatre with the title of 'The Detective,' is an instance of clever adaptation. So thoroughly English a flavour is imparted to the piece, it is difficult to believe in the theory of a foreign origin. Its story is, however, gloomy and unpleasant; its incidents are loosely strung together; and the entire play is calculated to please those only who delight in such pictures of low life as were afforded in 'The Ticket-of-Leave Man' and 'The Streets of London.' The only noticeable feature in the acting is the detective of Mr. Horace Wigan.

Dramatic Gossip.

LORD LYTTON's comedy of 'Money' has been revived at the Prince of Wales's Theatre. The features of most interest in the new cast are the Lady Franklin of Mrs. Bancroft and the Clara Douglas of Miss Ellen Terry. To the part of the buxom widow, so experienced in masculine grief and frailty, and so learned in the application of remedies, Mrs. Bancroft imparts a mirthfulness and a spontaneousness that lift the part into genuine comedy. Miss Terry displays as Clara Douglas emotional power in which she is now unequalled. The entire performance, though a little farcical in one or two scenes, is very creditable.

FROM the *répertoire* of the Gymnase-Dramatique, the Odéon has drawn two comedies of Scribe, which it gives on the same evening. These are 'Geneviève' and 'La Demoiselle à Marier,' both pieces in one act. Mdlle. Baretta plays the heroine in both.

AT the latest meeting of the Société des Artistes Dramatiques, MM. Dumain and St. Germain were unanimously elected to the Committee. MM. Tallien, Pellerin, Jourdan, and Castellano were also appointed.

'LES JOCRISSES DE L'AMOUR,' a piece of MM. Barrière and Lambert-Thiboust, given in England at the St. James's Theatre in 1867, two years after its first production at the Palais Royal, has been revived at the Opéra Comique for the conclusion of the dramatic season. It is a farcical piece, fairly interpreted by MM. James, Monti, Lecourt, Noblet, Mdlle. Wilhem, and other members of the company. To-night the theatre closes, the management migrating to the Criterion, where it will commence a season of *opéra-bouffe*, with the performance of 'La Filleule du Roi,' the latest novelty in Brussels.

MISCELLANEA

Is *Aetion* Shakespeare?—Mr. Fleay, in his communication of April 10, discusses three theories: (1) that the *Aetion* of 'Colin Clout's Come Home Again' is Shakespeare; (2) that he is Marlow; (3) that he is Drayton. To these another may be added, entertained by no less an authority than Mr. Halliwell Phillips,—that he is Warner. The question has so often been canvassed, that it is not necessary here to go into all the parts of it. I wish merely to make one or two brief criticisms

and suggestions, as your Correspondent has once or twice mentioned my name. As to the theory that *Aetion* is Marlow, perhaps the mere statement of the case made by Mr. Fleay is enough to dispose of it. All that is said for it may be said to be against it. Its exponent puts it forward without holding it, and I do not think it is likely to be held by any one else, unless something more is urged in its favour. Mr. Fleay's most important contribution to the question is his interpretation of the name, or rather his support of Malone's interpretation of it. At least this would be an important contribution, if it were tenable. But in my opinion it is not so. The suggestion is that the name *Aetion* is the Greek *αἰτίον*, and has reference to Drayton's *Idea*. An objection that at once presents itself is the treating *Idea* and *Aetion* as in any way synonyms. Let us take the definitions quoted by Mr. Fleay himself, one from Ryder's Dictionary, the other from Cooper's Thesaurus: "*Αἰτίον αἰτίον et aetiorum, causa principium et origo*—an original, beginning, or cause." "*Idea, Pattern of all other sort or kind, as of one seal proceedeth many prints.*" Now how can these definitions be equated? *Causa*—exemplar! The formal cause—the archetype! Creative power—the image in which things are created! What is difference, if there is here identity? Surely the quotations given from Giles Fletcher, and from Carew, furnish no plea for such a strange connexion? It cannot easily be believed that the author of the 'Hymne in honour of Beautie' could interchange such terms. See the well-known stanzas beginning

What time this world's great Workmaster did cast, &c.,
when he speaks of the

Goodly Paterns, to whose perfect mould
He fashioned

"all things such as we now behold." Spenser knew his Plato too well to think *ἰδέα* and *αἰτία* or *αἰτίον* (which occurs in the 'Phædo')—*forma* and *causa*—convertible. A second objection is offered by Spenser's orthography. Mr. Fleay makes the mistake of writing *Aetion*, as Mr. Gerald Massey and some others have done; he thinks that Spenser's *Ae* represent the Greek *ai*. Now, when Spenser reproduces the Greek *ai*, he always represents it as is commonly done by our *æ*: thus he writes *Ægloga*, the word being, it was thought, derived from *αἶγρον* or *αἰγρόφων* λόγος (the Globe Spenser (pp. 446 and 444), he writes *Phædria* (F. Q. II. vi. 28, &c.), *Phlegraean* (II. iii. 3), *dædale* (III. Intro.), *Ægyptian* (III. i. 20), *Panachæa* (III. v. 32), &c. This is a stubborn fact. For the scansion of Spenser's line either the *æ* is slurred,—

And then, though last not least, 's *Aetion*,
—comp. 'Sams. Agon.,' 70:

Light, the prime work of God, to me is extinct,
or the *Æ* is so—

And then, though last, not least is *Aëtion*.

A third method suggested is to slur the *æ*, but this can scarcely be recommended. It is true there is no such word in classical Greek as *αἰτίον*; but neither is there such a word as *Prothalamion*, and yet Spenser has it, just as Shelley has *Epipsychidion*, Sir Thomas Browne *Hydriotaphia*, &c. The case for Drayton then remains very much as it was. That it is a good case, no one will deny. I will just mention that Prof. Delius is on this side. He thinks that in the name *Aetion* is in fact Drayton, minus the first two letters—that Spenser represents the author of the 'Heroicall Epistles,' by a Greek word approximating as closely as possible to his surname.

To the arguments advanced for Shakespeare there is yet another, I believe, to be added. But this note is already too long, and I must postpone any further suggestion. Only let me in conclusion venture to ask those who are interested in this matter to look at my remarks on the date of 'Colin Clout's Come Home Again' in the General Introduction to Part I. of 'Shakespeare Allusion Books,' ed. Dr. Ingleby, pp. xxvi-viii. J. W. HALES.

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